

The Inland Printer



Vol. 47 No. 2

May 1911

Price 30¢

FREIGHT and EXPRESS



**Expressage costs anywhere from
Two to ten times as much as freight
Why do people use express service?
TO SAVE TIME—FOR TIME IS MONEY
Ullman's Inks produce perfect printing
At such economy of time and labor
That they would save you money
Even if other inks cost nothing**




Sigmund Ullman Co.

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Chicago	Cleveland

In the Light of Comparison
Diamond "B" Super
 has no rival

It is a
 pure white
 strong, highly
 finished
 Book Paper
 for Magazines,
 Publications,
 Editions,
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 Circulars.

If you use S.&S.C. paper
 you will be interested in
 Ask for plain or
 printed samples.



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Kamargo Mills

FOUNDED 1808

Catalog Covers

The wide variety of wonderfully rich tones, shades and grades opens up new possibilities in catalog treatment. The Kamargo Mills line includes covers adapted to every kind of catalog, booklet, dainty folder or brochure. Your particular customers will be delighted with Kamargo Mills Covers—satisfied with the work and with the price you can quote them. ¶ Our extensive advertising campaign is educating business firms and advertising managers to specify Kamargo Mills Covers. In SYSTEM alone we are using twelve pages in 1911—reaching over 100,000 executives—probably 500,000 cover-paper purchasers. This helps you increase your catalog business, wins you new customers when you use Kamargo Mills Covers.

Our Sample-Book Is Full of Money-Making Suggestions

The Kamargo Mills Samples de Luxe suggest many new and striking effects in cover-stock and catalog treatment. It is a valuable, helpful exhibit of novel catalog possibilities. It will pay you to examine it—to learn the profit-making, business-building opportunities of Kamargo Mills Covers. This Sample-book with terms and prices and name of nearest distributor is yours on request.

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TO-DAY

Knowlton Bros., Inc.
Cover Dept. B
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The New Scientific Management

endorses the Monotype system of machine
composition because

The Monotype separates the two radically different elements of machine composition—keyboarding, which requires the concentrated attention of the compositor as a safeguard to clean proofs and increased production; and casting, which with the Monotype is entirely automatic.

The Monotype supplies for the smallest possible cost the greatest variety and a sufficient quantity of the printer's most important tools—type and spacing material; this eliminates looking for sorts, lost motion, and effects a real scientific saving.

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The Monotype casts one type at a time from any combination of matrices, simplifying all necessary corrections, which are made by a workman and not by a machine.

The Monotype standardizes body size and type line for all faces.

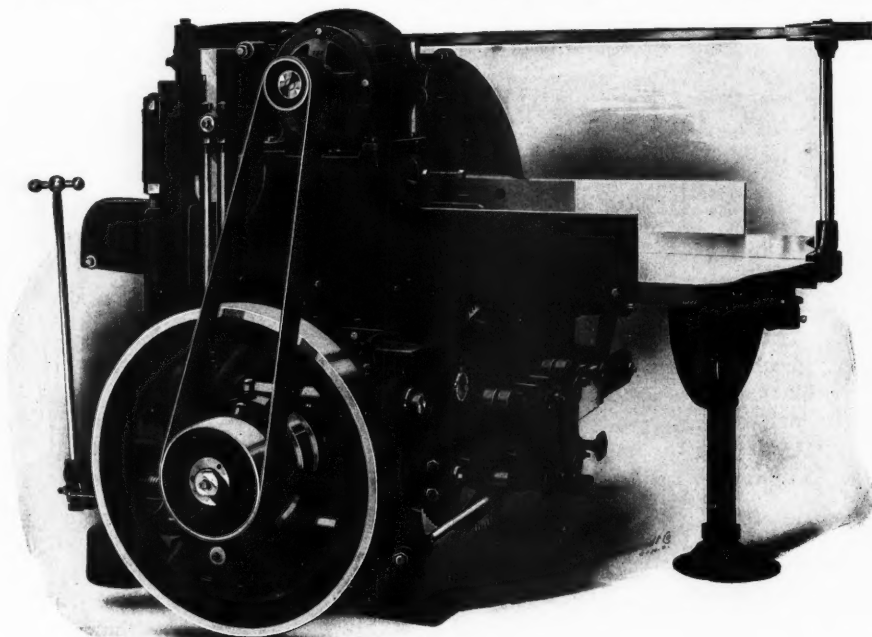
The Monotype is the high quality machine whose product always commands the selling price that bears a profit.

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Lanston Monotype Machine Co.
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The Seybold 20th Century Automatic Cutting Machine



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REAR SIDE VIEW — 38-in., 44-in. and 50-in. Sizes.

The above illustration affords an excellent idea of the Automatic Clamp Friction Device, one of the many *original* Seybold construction features contained in the Twentieth Century Cutter. Extending, as it does, the full width of the machine and driving both ends of the clamp simultaneously from a central position, absolutely uniform pressure throughout the entire surface of the clamp is assured and guaranteed.

Simple and convenient provision for adjusting the friction device and regulating the clamping pressure to meet actual requirements, is an incidental but desirable feature.

Please ask for our little booklet "Testimony" and full particulars.

THE SEYBOLD MACHINE CO.

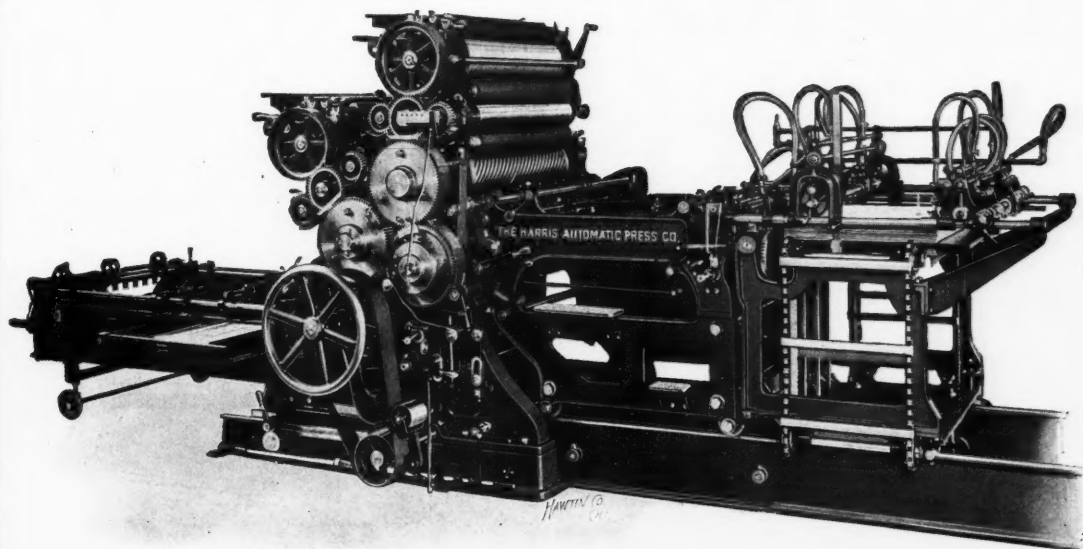
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 AGENCIES: J. H. SCHROETER & BRO., Atlanta, Ga.; J. L. MORRISON CO., Toronto, Ont.; TORONTO TYPE FOUNDRY CO., LTD., Winnipeg, Man.;
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The 28x42 Two-Color Harris



WHY buy a large single-color, fifteen hundred per hour flat-bed cylinder press, when you can buy a two-color Harris Automatic, four thousand per hour rotary press which will enable you to turn out as good a job of printing as you can get off of any printing press built and at more than double the speed, with four times the output?

Harris Automatic Printing Presses

Now Built in:

28 x 42 Two-color
28 x 42 Single-color

25 x 38 Two-color
25 x 38 Single-color

28 x 34 Two-color
28 x 34 Single-color

22 x 30 Two-color
22 x 30 Single-color

15 x 18 Two-color
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Thirty Other Models for Special Purposes

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THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
 New York Office, 38 Park Row. John Haddon & Co. Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

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 Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omaha, Nebraska; Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Missouri; Southern Printers Supply Co., Washington, District Columbia; The Barnhart Type Foundry Co., Dallas, Texas; National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

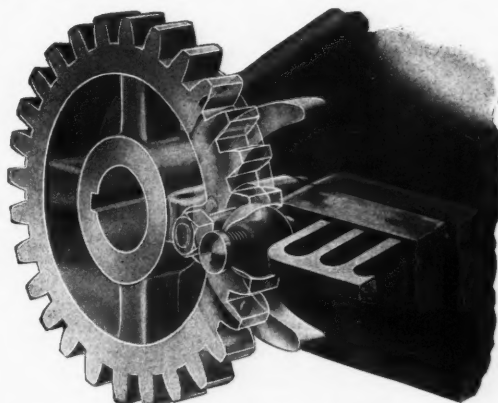
The Babcock Optimus The Babcock Optimus

The Optimus bed motion is one of the finest applications of power ever made. It is correct, the simplest and strongest mechanism used for operating a printing press bed. It has the easy directness of a short shaft with a driving pulley at one end and a star-gear at the other. A device of balls and sockets, made a part of the shaft, permits one end of the shaft to be deflected so that in one direction it drives the bed above the rack and is below it in the other. It is a compact, rotary, primary motion, operating harmoniously with the matchless precision that gives unvarying register between bed and cylinder, produces runs of three-quarters of a million with the plates still good, and all with unexampled endurance to itself.

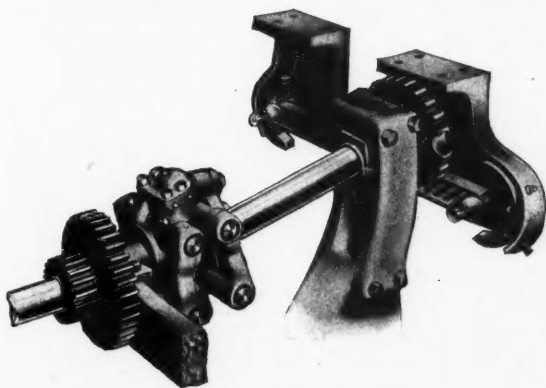
There is but one rack, one point of propulsive thrust. At each end of the rack is a large steel ball which the star-gear receives in a corresponding socket, grasping it much as a human hand grasps a baseball, the broad contact covering half of the ball's surface. Reverse is made while these are together, resulting in the bed being stopped and reversed with a perfect crank action. There is no looseness or lost motion; the reverse is smooth and easy. Balls and socket are hardened steel, ground to perfect fit. Old machines reverse as quietly as new, with perfect bed-and-cylinder register.

The star-gear shoes are hardened steel, small, and

The bed driving rack is at the center of the load, not at the center of the bed. It is placed where it should be, and where it is correct mechanically. It occupies small space, keeps the bed low, and makes room for an



Socket in star-gear grasping ball at end of rack.
 One of the great improvements in flat bed presses. Bed reversed by perfect crank motion.



All there is of the Optimus Driving Motion.
 So precise in action that 800,000 impressions have been made from one set of plates on a 63-inch machine.

accurately curved to fit the roll. They are bolted in position, and wear for years. Shoes, balls, sockets and rack are made by specially invented machines of unerring performance.

impression girt twice as strong as any other, giving us the most rigid press known.

The air-spring is readily adjusted without tool. The piston is at extreme end of bed where its utility is the greatest.

There is but one mechanical principle that is best for a given purpose. The Optimus ball and socket drive embodies the basic element for best operating a reciprocating bed. It has been practically unchanged for a dozen years. Long tried under the tremendous tests of modern printing it is a solid guaranty for the most vital point in a press. The force of this is impressive when one recalls that perhaps fifty rival devices in like machines have come and gone in these years; each has been widely proclaimed, proved insufficient, and been cast aside for some other, just as loudly commended, but promising no greater stability.

The Optimus bed motion is covered broadly by patents, unequivocally confirming new principles and new mechanisms. Every fault and weakness use has shown have been eliminated. We have a correct mechanism, strong, simple, fast, durable. Not a single user has complained of it. No ball and socket motion has shown appreciable wear, cost one user one cent or made him trouble.

SET IN AUTHORS ROMAN

This sheet
(one quarter page size)
was printed with
Ruxton's

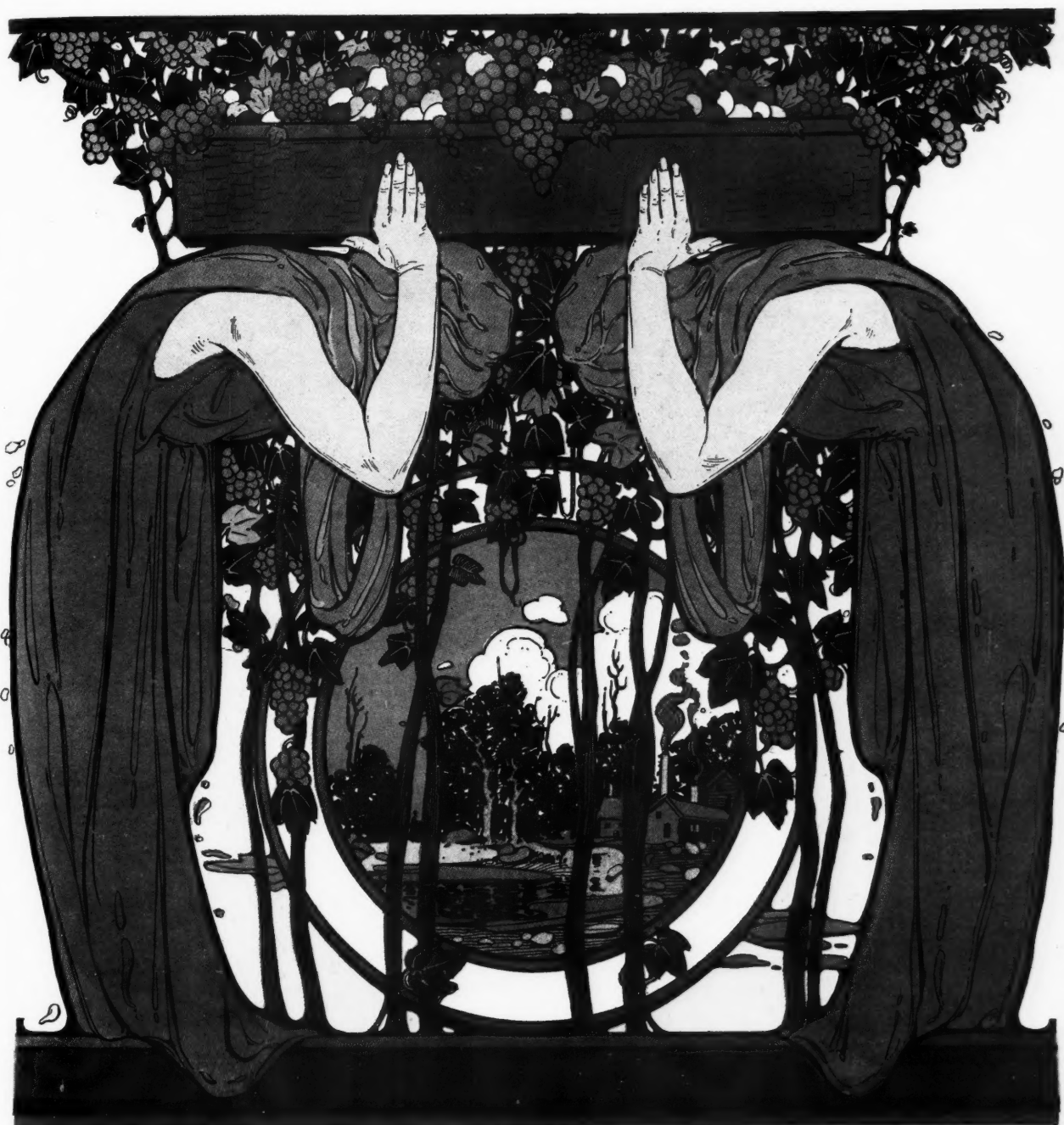
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backed up in less than three hours
The result speaks for itself—
This means a great deal to us in our
Railroad work, enabling us to deliver complete
copies the same day we go to press, a
thing we have never been able to
do before.

Colbit Railway Printing Co.
Chicago
February 26th,
1911

NOTE.—6,000 of these sheets (a heavy cut form on coated paper, size 38x54) were worked and turned the same day without slip-sheeting. "This is going some." Of course, you are interested, so write us regarding "Quickset" Halftone Black, and we will send sample sheet.

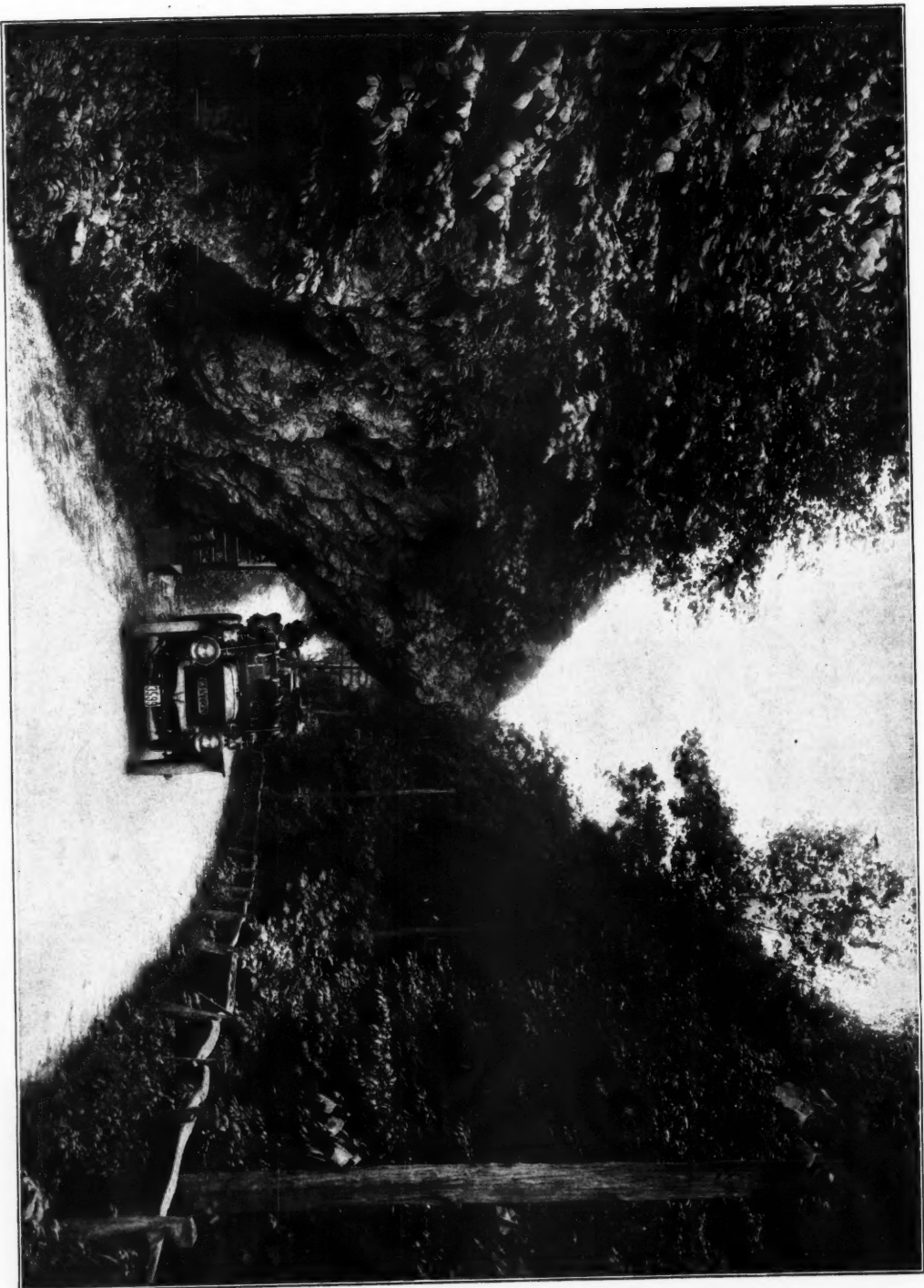
PHILIP RUXTON, Inc.

290 Broadway, New York
158 E. Harrison St., Chicago, Ill.



The Queen City Printing Ink Co.

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• KANSAS CITY • MINNEAPOLIS • DALLAS •



DUAL-TONE DARK VERDURE GREEN, 5924.

The Queen City Printing Ink Company

CINCINNATI - CHICAGO - BOSTON - PHILADELPHIA
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→ THE KAVMOR ←

High-speed Automatic Platen Press

Built in Two Sizes, 11 x 17 and 14 x 20.

FEEDS, PRINTS and DELIVERS all grades of paper from French Folio to Boxboard at speeds up to

5,000 Impressions per Hour!

Flat
Type
Forms

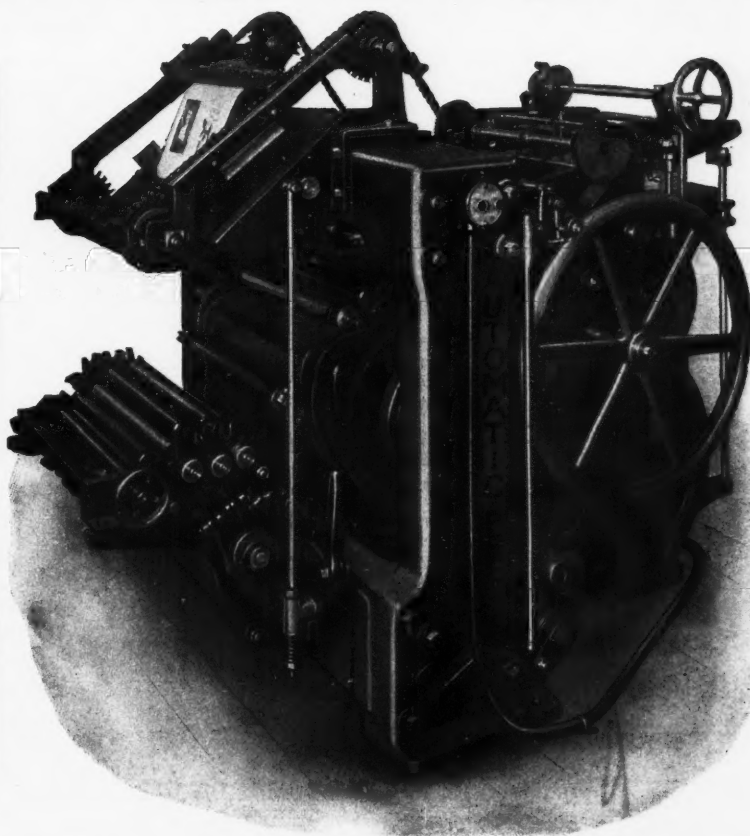
—
Electros
not
necessary

—
Ordinary
Flat
Electros
when desired
(not curved)

—
Perfect
Registry

—
Requires only
two horse-
power.

—
Requires no
machinist



Short runs
handled
quickly

—
Self-
Feeding

—
Self-
Delivering

—
Less
Wages

—
Less
Waste

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Inking
Distribution
unsurpassed

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Costs no more
to operate.

PRODUCES MORE WORK THAN FIVE JOBBERS.

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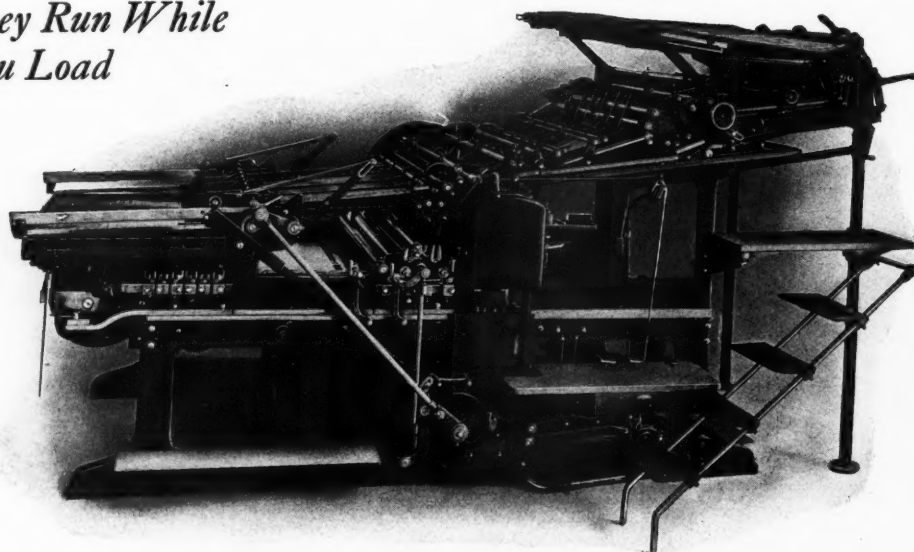
CROSS



Continuous

FEEDERS

*They Run While
You Load*



You are not getting the highest efficiency from your presses or folders unless you are getting an output of 100 per cent of the running time.

The Continuous System of Automatic Feeding

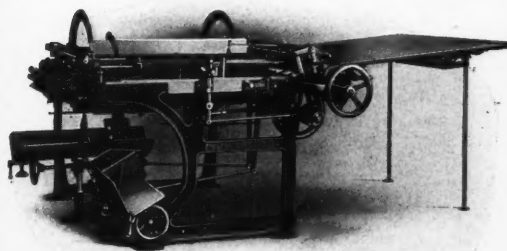
is the way to do it. We have the proofs that such results are regularly obtained.

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A Profit Producer

Bindery conditions vary widely. Equipment must be nicely balanced between the extremes of the business to be taken care of. Thus the Dexter No. 190 Jobbing Folder, embracing the widest range of general job work, holds central position as a Profit Producer. It is the type of machine that is always busy—that will often take overflow from special types and also pick up many combinations not possible on other styles of machines.

*Write for descriptive booklet
and set of dummies*

DEXTER FOLDER CO.

200 FIFTH AVENUE, NEW YORK

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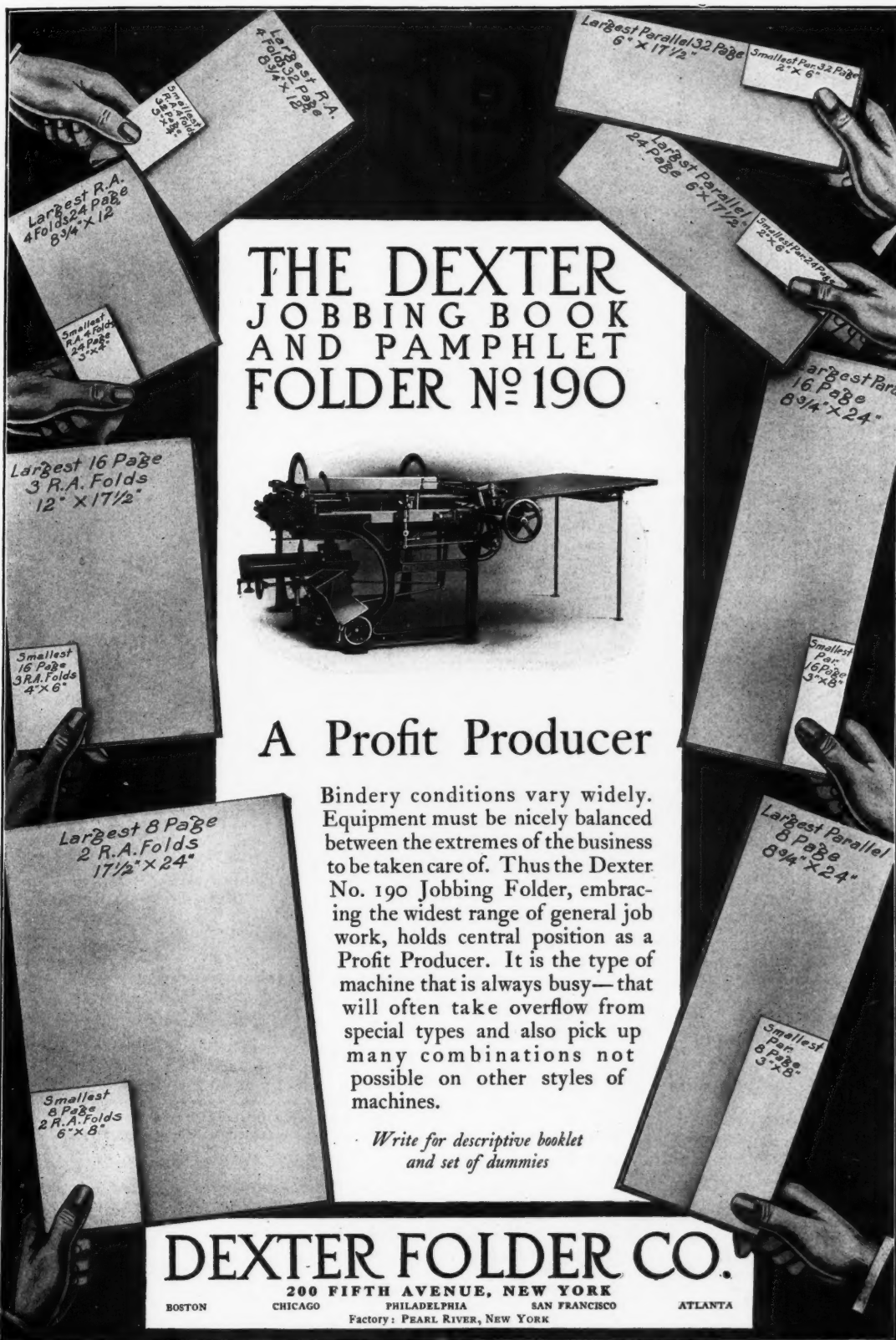
CHICAGO

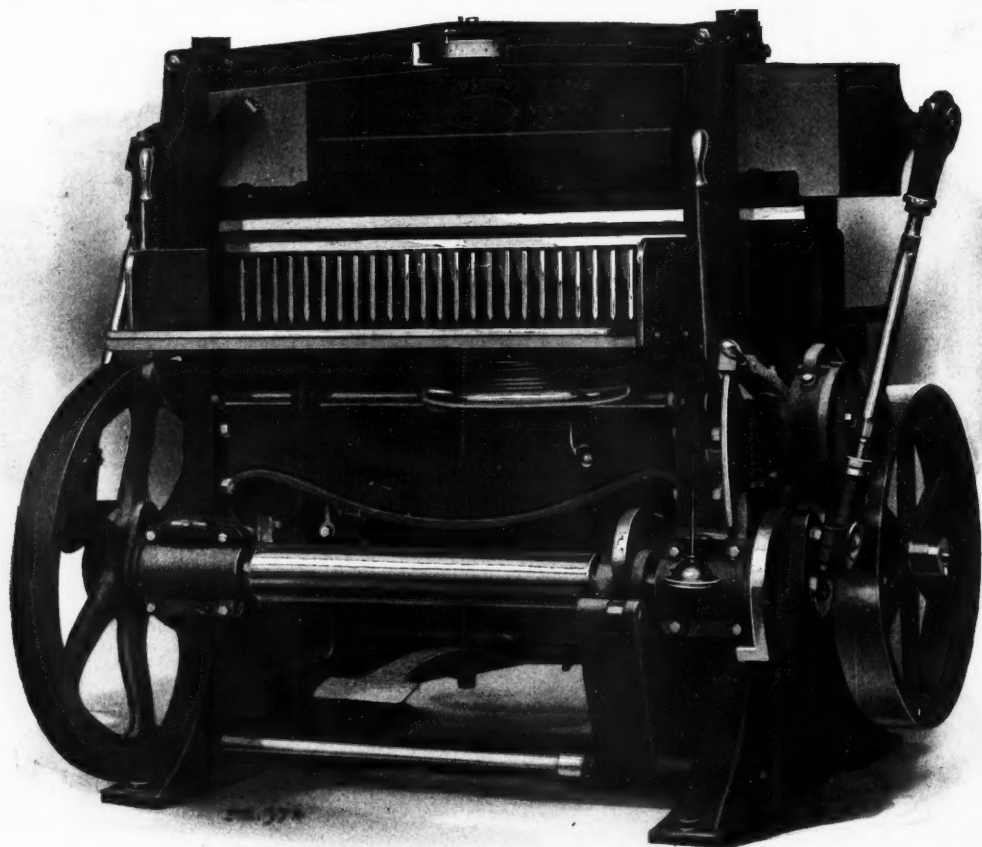
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Factory: PEARL RIVER, NEW YORK





THE BROWN & CARVER AUTO. TRIPLES PRODUCTION

And cuts work as accurately as the reliable BROWN & CARVER Hand Clamp Cutter. It has the new double shear motion.

This pictures only one of the ninety sizes and styles of cutters that are made at Oswego as a specialty. Each Oswego-made Cutter, from the little 16-inch Oswego Bench Cutter up to the large 7-ton Brown & Carver Automatic Clamp Cutter, has at least three points of excellence on Oswego Cutters only. Ask about the Vertical Stroke Attachments for cutting shapes.

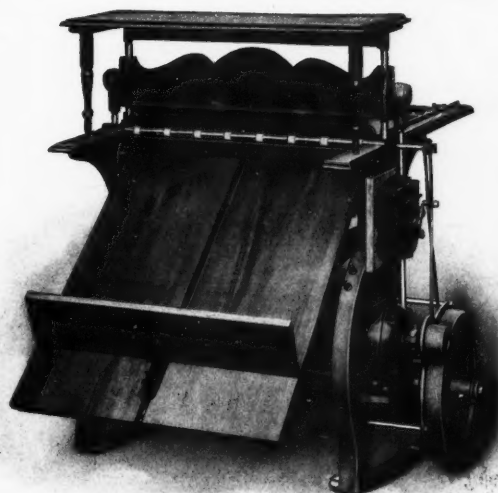
It will give us pleasure to receive your request for our new book No. 8, containing valuable suggestions derived from over a third of a century's experience making cutting machines exclusively. Won't you give us that pleasure?

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

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LATHAM'S MONITOR MACHINES *for the Bindery*



Rear View Monitor Extra Heavy Power Perforator Showing
Receiving Box and Back Roll Delivery

THE special hardened die is so hard that it will cut glass.

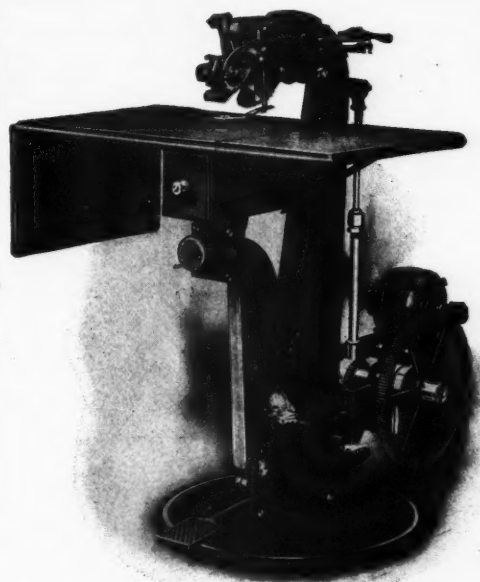
Driven perpendicularly, making a clean-cut perforation. Needles in perfect line with center of side rods.

Made in fourteen styles and sizes for power, foot, or with motor attached.

The stripper is positive and will not spring.

Feed-gauge is rigid, accurate and speedy. Can be adjusted for any size and style of work.

EVERY motion is positive. The automatic spring impression allows the operator to place stock under the head up to one-half inch thickness, and the printing impression will adjust itself automatically to every thickness down to a single sheet. The head is heavier and more substantially built than any on the market. The cone bearings take up all lost motion. The heads are dustproof. There is absolutely no backlash at any speed. It has the fewest working parts. The Monitor is the quickest and easiest to operate by foot-power.



Monitor Paging and Numbering Machine

We Manufacture Everything for the Complete Bindery
Wire Stitchers, Punching Machines, Embossers,
Job Backers, Standing Presses, Etc.

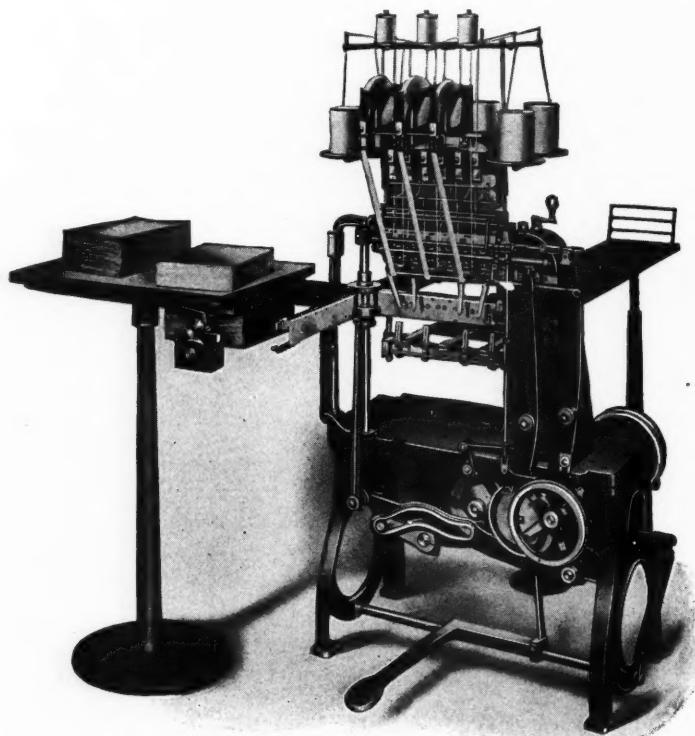
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THE popular machine for edition work, catalogues, school books, pamphlets, etc. Performs several styles of sewing — will braid over tape, sew through tape with or without braiding, or sew without tape or twine. No preparation of the work necessary before sewing.

Its fine construction, interchangeable parts, simplicity and rapid operation, have made it the most popular machine for Bookbinders the world over. Will produce from 25 to 40 per cent more work than any other make of machines.

Other sizes to suit every requirement.

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ESTABLISHED 1830



"COES"



TRADE-MARK REG. U. S. PAT. OFFICE.

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

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First to make first-class Knives, any kind	1830 to 1905

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To Would-be Purchasers of Gathering Machines:

We would strongly advise all parties contemplating the purchase of Gathering Machines to examine carefully our claims covered by Patent No. 761,469, covering calipering or detecting devices for signature Gathering Machines. Without the use of such patented device no practical Gathering Machine can be built. This patent has been sustained by the United States Circuit Court of Appeals.

Geo. Juengst & Sons

Croton Falls, New York



THE AULT & WIBORG CO.

Manufacturers of
Letterpress and Lithographic
PRINTING INKS



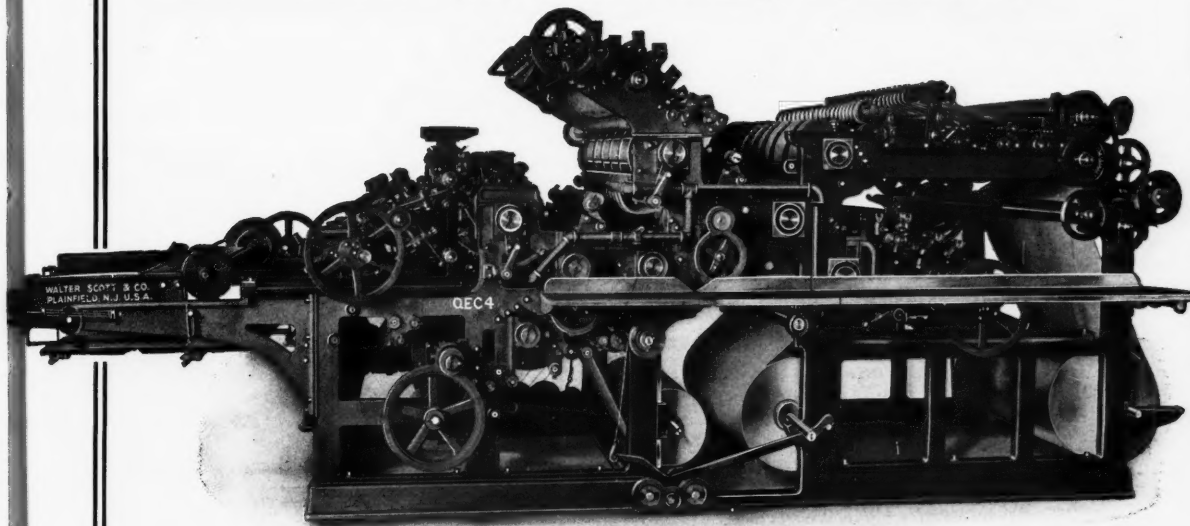
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If you
are not using
Wonder
Black

We are both
Losing Money!
The Aubert & Hilory Co.
sic et ibique.

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Consider (1st) Future Service in Cost of Production
(2d) General Utility and Efficiency



THE SCOTT ALL-SIZE ROTARY PRESS

is an every-hour, every-day press for the printer because it does not limit the users to a set size. You do not have to depend upon a certain size publication or catalogue, because the SCOTT ALL-SIZE ROTARY PRESSES are made to do *various* kinds of high-class satisfactory printing.

We make presses in various sizes up to a sheet as large as 46 by 70 and add a color equipment if desired.

If you contemplate increasing your facilities you will make a great mistake by not first investigating the general utility merits of our ROTARY PRESSES.

They are mechanically perfect, combining all features necessary to fulfill the discriminating requirements of the careful buyer.

Let us send you full particulars, or better still, ask for personal interview of a near-by SCOTT representative.

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DAVID J. SCOTT, General Manager

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CHICAGO, Monadnock Block

A Card for Progressive Printers

Appearance of Our Neat
Cards in Case



Every printer knows the business that pays best, that affords the largest profits and the surest pay, is high-class work. Cheap printing invariably is for cheap customers—a not altogether desirable patronage.

Peerless Patent Book Form Cards

do not appeal to cheap customers. Users of these cards are the strongest, most wide-awake, most progressive, most up-to-date men of a community. These cards need only to be brought to the attention of such men to make them users. Surely every progressive printer wants and desires to hold such customers. Here is the way. Supply them with these famous cards, and they will supply you with a patronage you may have sought for for years. There is no word picture that carries an adequate idea of these cards. They must have been seen and used to be appreciated. You will appreciate them the instant you examine them. Send for a sample book to-day and satisfy yourself that the edges are absolutely smooth—mechanically perfect—even though they are detached one by one from the book or tab.

Send to-day. Ask for our suggestion how to use them
as the best trade-builder progressive printers can find

The John B. Wiggins Company

Established 1857

Engravers, Plate Printers, Die Embossers

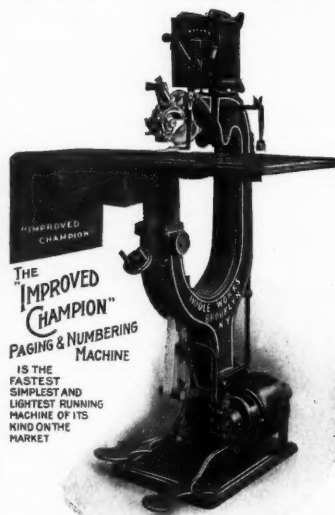
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Chicago

HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street 111 Washington Street

BROOKLYN, N. Y.



"HOOLE"
Paging
and
Numbering
Machine

THE
IMPROVED
"CHAMPION"
PAGING & NUMBERING
MACHINE
IS THE
FASTEST
SIMPLEST AND
LIGHTEST RUNNING
MACHINE OF ITS
KIND ON THE
MARKET

Manufacturers of

**End Name, Numbering, Paging and
Bookbinders' Machinery and Finishing
Tools of all kinds.**

ELAPSED TIME



is what you buy from your employees. Do you *know* that you get what you pay them for?

ELAPSED TIME

enters into every operation of every product of your plant. Do you know what it costs you?

Knowledge—accurate information—not someone's guess—of the *Elapsed Time* you receive and distribute will enable you to stop leaks, increase production without an increase of expense, and enlarge your profits.

THE CALCULAGRAPH

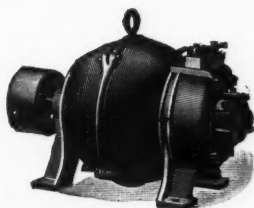
records *Elapsed Time*. It also records the time-of-day, but that is of lesser importance.

Ask for our booklet, "Accurate Cost Records"—it's free.

Calculagraph Company 1460 Jewelers Building
New York City

OPERATE YOUR PRESSES
WITH
SPRAGUE
ELECTRIC MOTORS AND CONTROLLERS

COMPACT
EFFICIENT
RELIABLE
DURABLE



EASILY FULFILL
MOST EXACTING
REQUIREMENTS

OUR INSTALLATION LIST SHOULD PROVE SIGNIFICANT

With motor drive a press is only consuming power when in actual use; and shafting, belts and gears are eliminated to a great extent. Actual power cost is reduced 15% to 50%. Floor space is economized and the great flexibility of this type of drive makes the arrangement of presses for best light a simple matter.

We will furnish equipment specifications free of obligation on your part.

Ask for Illustrated Bulletin No. 2294

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“Globetypes”

Halftones and Electros From Halftones

The Best the World Has Ever Seen

The evidence of a 400-line “Globetype” (160,000 dots to the square inch) the halftone and electro printed on the same sheet for comparison, is yours for the asking.

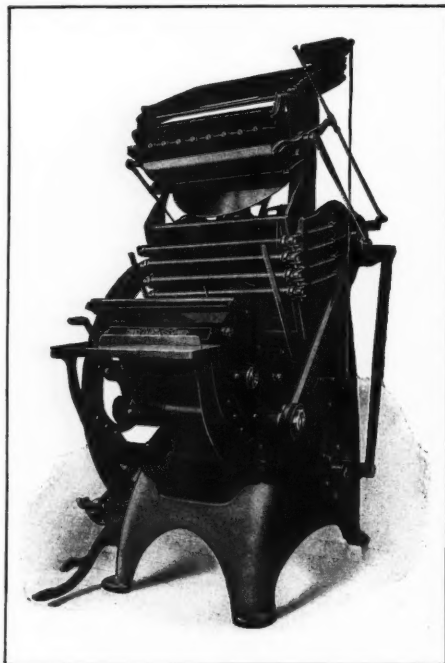
GLOBE ENGRAVING & ELECTROTYPE COMPANY

407-425 Dearborn Street,

CHICAGO

We make designs, drawings, halftones, zinc etchings, wood and wax engravings, copper, nickel and steel electro types, but—we do no printing. Our scale of prices is the most complete, comprehensive and consistent ever issued. With it on your desk the necessity for correspondence is practically eliminated.

This advertisement is printed from a steel “GLOBETYPE”



CAPACITY

When a half super-royal platen press will turn out work as good or better than the modern commercial cylinder press—and at the same time maintain a speed of 1800 impressions per hour continuously—allowing it to be profitably employed on envelopes and the general line of commercial work, how should its capacity be designated?

A half super-royal platen press to do this must have a capacity of 15x21, 13x19, 12x18 and 10x15 with practically all the speed qualities that these smaller dimensions imply.

This is exactly what we guarantee for capacity in the half super-royal

Golding Jobber

This subject is interestingly treated from a practical standpoint in our booklet,

For the Man Who Pays

We wish all printers to have a copy of the book. It is free.

GOLDING MFG. COMPANY, Franklin, Mass.

The FOLDER WITHOUT A FAULT

Folder Efficiency means harmony and economy. It means *satisfaction* and a *safe investment*. We make no claims beyond what our machine will do—and such claims we back up to the letter.

The Cleveland Folding Machine

**Is the Only Folder That Does
Not Use Tapes, Knives, Cams,
Changeable Gears in Folding**

Perfect in register and 50% faster than other Folders.
Has range from 19 x 36 to 3 x 4 in parallel.

Folds and delivers 4s, 6s, 8s, 10s, 12s, 14s and 16s,
single or in gangs.

Also regular 4s, 8s and 16s, book folds, from sheets
19 x 25 down to where the last fold is not less
than 2½ x 3 in.

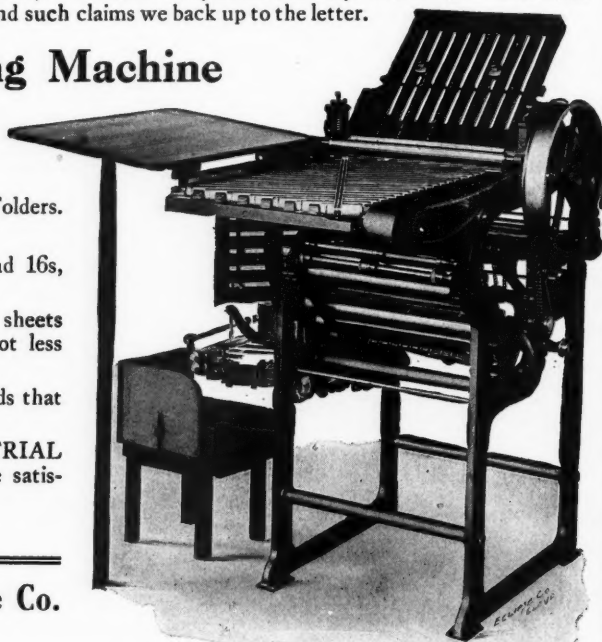
Makes accordion—and a number of other—folds that
can not be made on any other folder.

INSTALLED ON A THIRTY DAYS' TRIAL
on an unconditional guarantee of absolute satisfaction.

Write for a complete set of sample folds.

The Cleveland Folding Machine Co.

Cleveland, Ohio



Profits or Losses are Made in the Shop—

and it is the backwoods methods that help to make losses, while modern up-to-date devices stop the leakage and cause increased opportunity of working at a decreased cost.

The Star Composing Stick



"Tools of Quality for Particular Printers"

lends a helping hand to the compositor by reason of its many advantages over the old style composing stick in that it pleases the user and enables the compositor to do *double* the amount of work at *one-half* the exertion and time.

BEST KNOW MORE ABOUT THIS POPULAR STICK—MADE IN ALL POPULAR SIZES. IT PROVES ITS WORTH AT A SINGLE TEST.

FOR SALE BY SUPPLY HOUSES GENERALLY

The Star Tool Mfg. Company
17 West Washington Street Springfield, Ohio



See that this label is on each ream.

One of the latest additions to our list of water-marked "CARAVEL" QUALITIES is our

No. 585 TITANIC BOND

and it has already made its mark. You will profit by examining this quality.

It is a good Bond Paper at a price that will enable you to do big business.

We supply it in case lots of 500 lb. in stock sizes, weights and colors. Special sizes and weights in quantities of not less than 1,000 lb.

Write to us for sample book, stating your requirements.

PARSONS TRADING COMPANY

20 Vesey Street NEW YORK

London, Sydney, Melbourne, Wellington, Havana, Mexico, D. F., Buenos Aires, Bombay, Cape Town.

Cable Address for all Offices—"PARTRACOM."

BRONZING MACHINES

FOR LITHOGRAPHERS AND PRINTERS

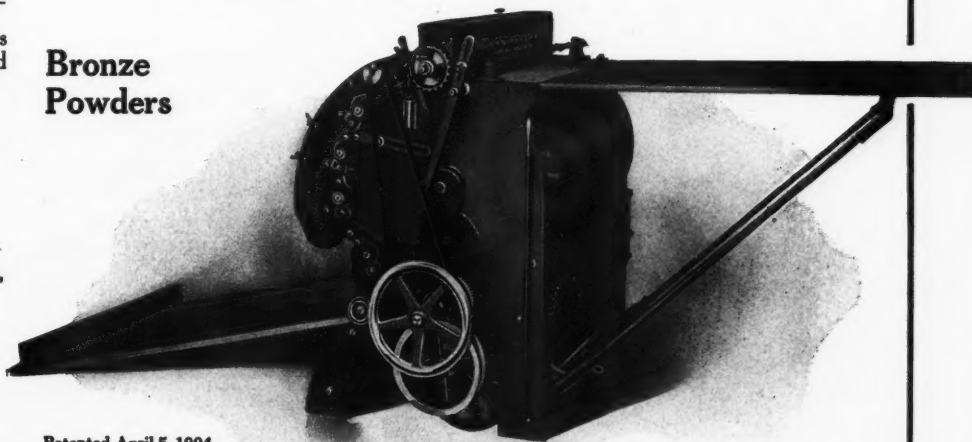
GUARANTEED IN EVERY RESPECT

OTHER specialties manufactured and imported by us:

Reducing Machines,
Stone-grinding
Machines,
Ruling Machines,
Parks' Renowned
Litho. Hand Presses,
Steel Rules and
Straight-edges,
Lithographic Inks,
Lithographic Stones
and Supplies.

☐ Sole Agents for the United States and Canada for the genuine Columbia Transfer Papers—none genuine without the water-mark on every sheet.

Bronze Powders



Patented April 5, 1904
Patented May 30, 1905
Patented April 7, 1906
Other patents pending.

We do Repairing

MANUFACTURED BY

ROBERT MAYER & CO.

19 EAST 21ST STREET, NEW YORK
Factory—Hoboken, N.J. San Francisco
Chicago Office—Monon Bldg., 440 S. Dearborn St.

Suit Dismissed

The United States Circuit Court for the Southern District of New York dismissed the suit instituted against Watzelhan & Speyer, representing the

Mechanical Chalk Relief Overlay Process

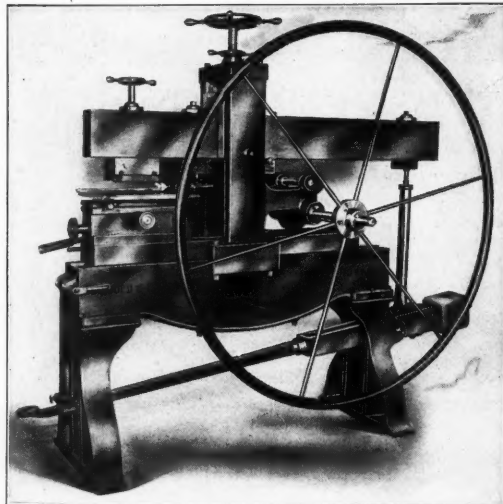
for alleged infringement of the Gilbert, Harris Co.'s metallic overlay, rendering decision decidedly against the Gilbert, Harris Co.

The Mechanical Chalk Relief Overlay Process now stands pre-eminent over all known overlay methods, both hand and mechanical.

For Further Information, Samples, Etc., Address

WATZELHAN & SPEYER

183 William St., New York



STEEL PLATE TRANSFER PRESS

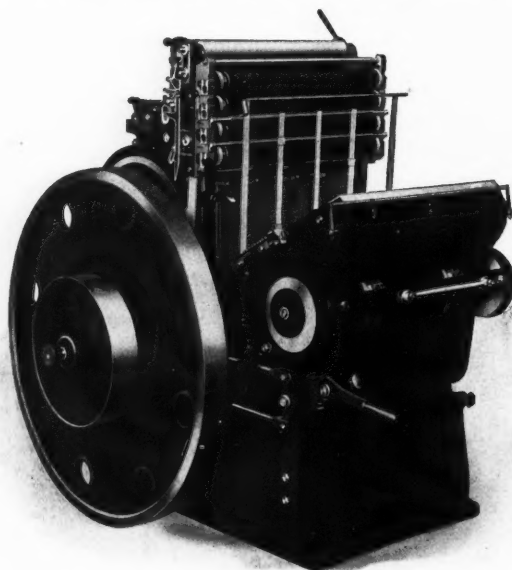
For Transferring Impressions from Hardened Steel Plates or Rolls

USED BY THE FOLLOWING CONCERNS

Bureau of Engraving & Printing, Washington	-	20	Machines
American Bank Note Co., New York	-	12	"
John A. Lowell Bank Note Co., Boston	-	1	"
Western Bank Note Co., Chicago	-	2	"
Thos. MacDonald, Genoa	-	2	"
E. A. Wright Bank Note Co., Philadelphia	-	1	"
Richter & Co., Naples	-	1	"

GOULD & EBERHARDT
"HIGH DUTY" SHAPERS
AUTOMATIC GRAB AND BACK CUTTING MACHINERY
ESTABLISHED 1853 NEWARK, N.J. U.S.A.

VICTORIA PLATEN PRESSES



Embody valuable improvements and advantages not to be found in any other make.

Most powerful construction.

Unequaled ink distribution and fresh ink supply below the form.

Actually, 6 Rollers Ink Only Once.

Carriage operated *without* cam in main gear-wheel.

Adjustable roller trucks.

Roller separating device.

**VICTORIA PLATEN
PRESS MFG. COMPANY**

FRANK NOSSEL

38 Park Row

New York

Special Model V. Size 16 x 21 5-8 inches.

Over 6,000 Machines in Operation.

"Investigate its Merits"

Fred'k H. Levey Co.

New York

Manufacturers of High Grade Printing Inks

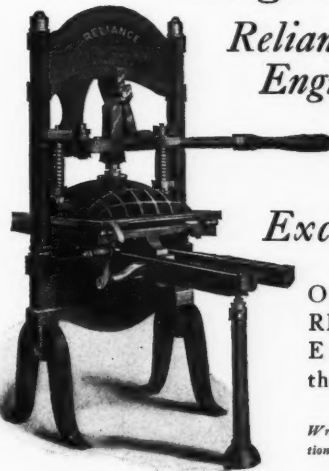


WE make a specialty of Inks for Magazine and Catalogue work. *The Ladies' Home Journal, Saturday Evening Post, Scribner's, McClure's, Cosmopolitan, Woman's Home Companion, Strand, American, Frank Leslie's Publications, Review of Reviews*, and many others, are printed with Inks made by us. Our Colored Inks for Process Printing, both wet and dry, are pronounced by Expert Printers the best made.

FRED'K H. LEVEY, President CHAS. BISPHAM LEVEY, Treasurer
CHAS. E. NEWTON, Vice-President WM. S. BATE, Secretary

NEW YORK, 59 Beekman St. CHICAGO, 357 Dearborn St.
SAN FRANCISCO, 653 Battery St. SEATTLE, 411 Occidental Ave.

All Successful Engravers ^{use the} Reliance Photo- Engravers' Proof Press Exclusively



ONE VITAL
REASON which
EXPLAINS
their SUCCESS

Write for further information to the manufacturers.

Paul Shniedewend & Co.

627 W. Jackson Boulevard, Chicago

Also sold by Williams-Lloyd Machinery Co., Chicago; Geo. Russell Reed Co., San Francisco and Seattle; Toronto Type Foundry Co., Canada; A. W. Penrose & Co., London, Eng.; Kilmish & Co., Frankfurt am M., Ger.; New York Machinery Co., 101 Beekman St., New York City.

SOLD ALSO BY ALL DEALERS

THE THINGS WE DO

DRAWINGS of any description and for every purpose in PEN AND INK OR WASH.

FOR LETTERHEADS, CATALOGS, COVERS, MAGAZINES OR AD DESIGNS.

MECHANICAL DRAWINGS FROM BLUE PRINTS OR PENCIL SKETCHES. BIRDS-EYE VIEWS. RETOUCHING PHOTOGRAPHS.

HALF-TONES, ZINC ETCHINGS, COLOR WORK OF EVERY DESCRIPTION, IN TWO, THREE OR MORE COLORS. WOOD ENGRAVING, WAX ENGRAVING, ELECTROTYPING, STELLOTYPING, NICKELTYPING, STEREOTYPING, COMMERCIAL PHOTOGRAPHING.

JUERGENS BROS. CO.
167 ADAMS STREET, CHICAGO.

The Only Proof Press

Which
Positively
"Shows Up"

DEFECTIVE and LOW } LETTERS

before forms reach

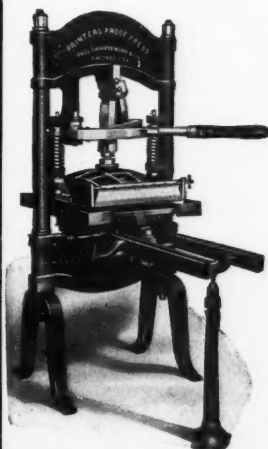
PRESSROOM

SAVES

IMMENSE } TIME & AMOUNT of } MONEY

INVALUABLE

to { PRINTERS AND ALL } LINOTYPE USERS



Shniedewend Printers' Proof Press, with Rack and Pinion Bed Movement and "Tympan-on-the-Platen" Device. (Patents applied for)

Send for further information and prices to

Paul Shniedewend & Co.

627 W. Jackson Boulevard, Chicago

Manufacturers

SOLD ALSO BY ALL DEALERS

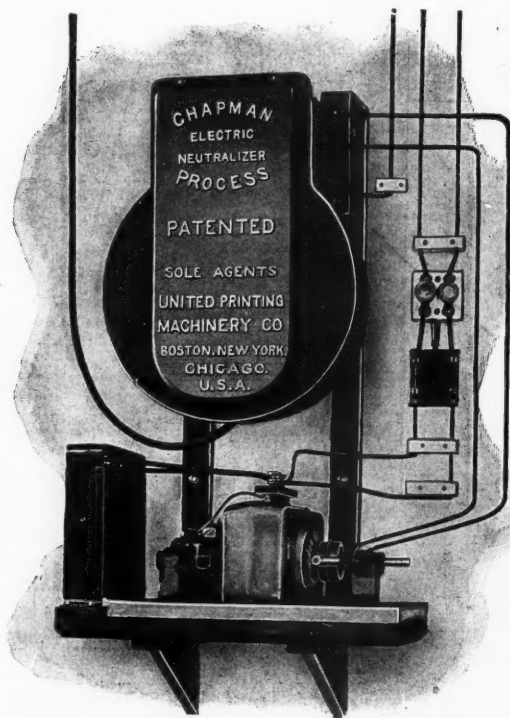
and

New York Machinery Co., 101 Beekman St., New York City.

CHAPMAN ELECTRIC NEUTRALIZER

GUARANTEED to remove trouble caused the printer by
STATIC ELECTRICITY

WILL
SAVE IN
PRODUCTION
AND
SLIP-SHEETING
ALONE
THE
ORIGINAL
COST OF
INSTALLATION
IN A
SHORT TIME



WILL
PREVENT
OFFSET AND
PRACTICALLY
ELIMINATE
THE
NECESSITY
OF SLIP-
SHEETING.
HAS THE
ENDORSEMENT
OF ALL THE
LARGEST
PRINTERS IN
THIS AND
FOREIGN
COUNTRIES

The installation of the Chapman Electric Neutralizer will overcome the difficulties due to static electricity and permit the up-to-date printer to keep his pressroom at a temperature conducive to the good health and spirits of Employer and Employee.

SOLE SELLING AGENTS

UNITED PRINTING MACHINERY CO.

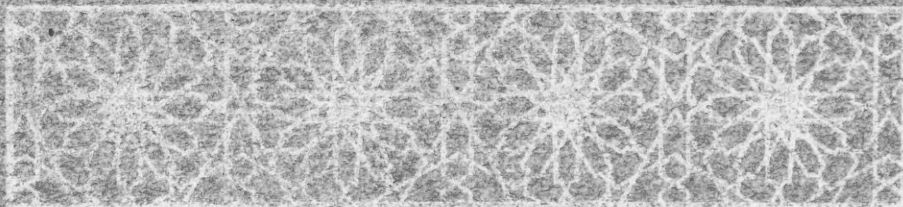
246 SUMMER STREET, BOSTON

Western Agent

12-14 SPRUCE STREET, NEW YORK

WILLIAMS-LLOYD MACHINERY COMPANY

626 FEDERAL STREET, CHICAGO



DISTINCTIVENESS

where art is supreme in the character of the paper you use, speaks louder and with a more permanent effect than any other method of publicity or introduction.

We carry unique papers of a novelty grade, highly different from the average—a quality for the elect—in

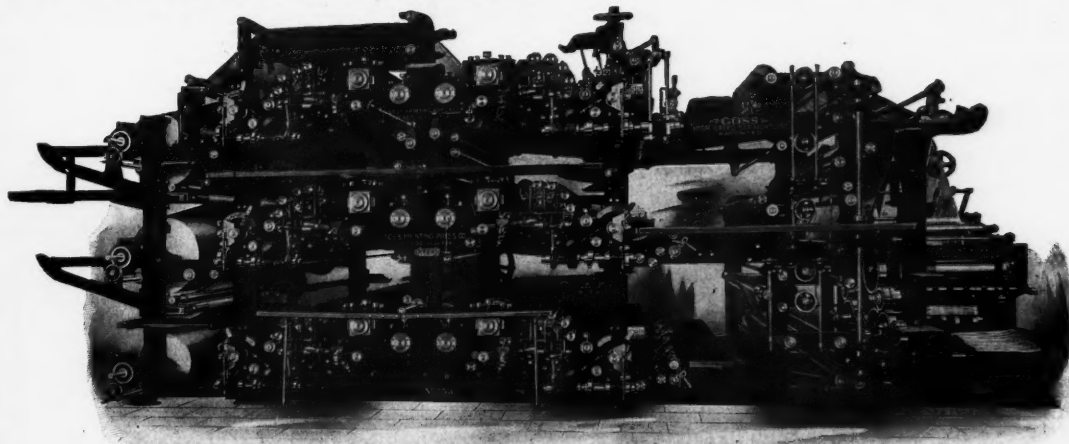
STRIKING COVER PAPERS BEAUTIFUL DESIGNS

A vast array in unique colors, sizes, weights, etc.

The following Agents will furnish samples and quote prices:

NEW YORK	Lasher & Lathrop	ST. LOUIS, MO.	O. W. Beasley Paper Co.
BOSTON	Lasher & Lathrop	COLUMBUS, OHIO	Central Ohio Paper Co.
PHILADELPHIA	Lasher & Lathrop	CLEVELAND, OHIO	Cleveland Paper Mfg. Co.
CHICAGO, ILL.	The Paper Mills' Co.	NEW ORLEANS, LA.	E. C. Palmer & Co.
INDIANAPOLIS, IND.	Crescent Paper Co.	MONTREAL, CAN.	Howard Smith Paper Co.
SAN FRANCISCO, CAL.	Chas. A. Kass	TORONTO, CAN.	Bonin Reid & Co.

The **GOSS** High-Speed Sextuple Press — No. 160



Is built and guaranteed to run at a speed of 36,000 per hour for each delivery, for the *full* run.
Prints 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 28, 32, 36, 40, 44, 48 pages.
All products up to 24 pages can be made in one section (book form).

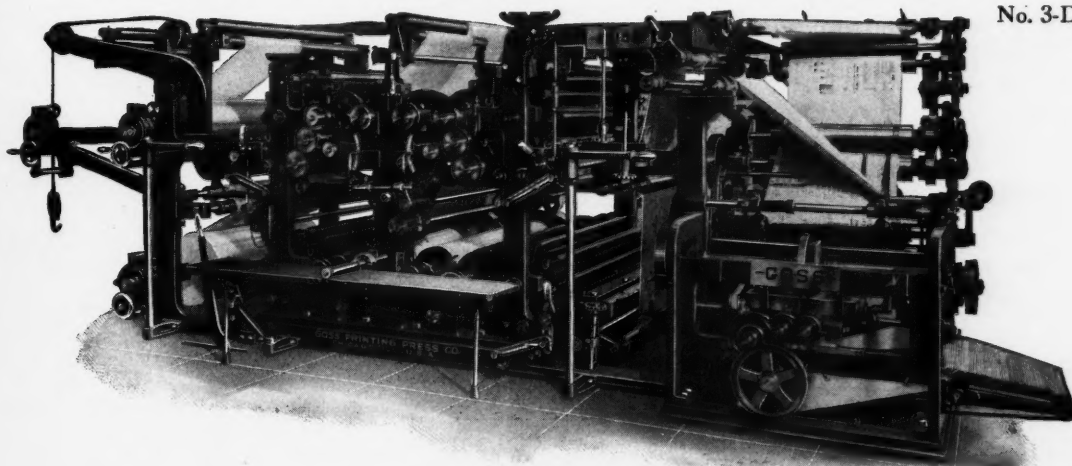
SPECIAL FEATURES

Plates can be put on without removing ink rollers.
Patented ink fountains; screws all at one end of fountains
(regular piano key action).
All roller sockets automatically locked.

No ribbons whatever when collecting.
Design prevents breaking of webs.
Entirely new **HIGH-SPEED PATENTED FOLDING AND DELIVERING DEVICE**.

The **GOSS** "ACME" Straightline Two-Roll Rotary Perfecting Press

No. 3-D



Made to print either 4, 6, 8, 10, 12, 14, 16 pages in book form.
Constructed so that it can be arranged to print either two or three extra colors, at a slight expense.
It is practically a single-plate machine, thus saving time in not having to make duplicate plates.
Plates are cast from our regular standard stereotype machinery.

PATENTED AND MANUFACTURED BY

THE GOSS PRINTING PRESS CO.

16th St. and Ashland Ave., Chicago, Ill.

NEW YORK OFFICE:

1 Madison Ave., Metropolitan Bldg., New York City.

LONDON OFFICE:

93 Fleet Street, London, E. C., England.



A TRIAL ORDER WILL MAKE YOU A
PERMANENT USER OF

PRINTING AND LITHOGRAPHIC INKS

MANUFACTURED BY THE

Thalmann Printing Ink Co.

212 Olive Street, ST. LOUIS, MO.

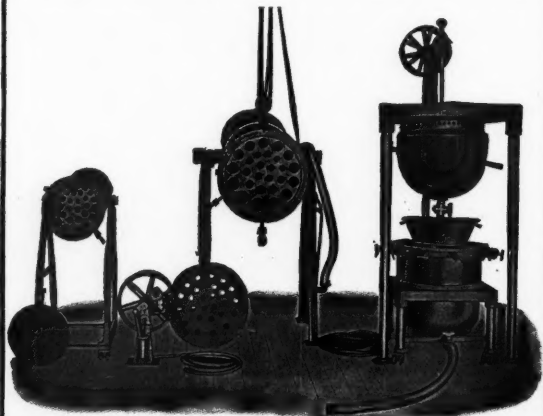
DEPOTS

711 S. Dearborn Street.	CHICAGO, ILL.
400 Broadway	KANSAS CITY, MO.
535 Magazine Street	NEW ORLEANS, LA.
1509 Jackson Street	OMAHA, NEB.
222 North Second Street	NASHVILLE, TENN.
73 Union Avenue	MEMPHIS, TENN.

Full Equipments of the Latest and Most Improved

ROLLER-MAKING MACHINERY FURNISHED

ESTIMATES FOR LARGE OR SMALL OUTFITS



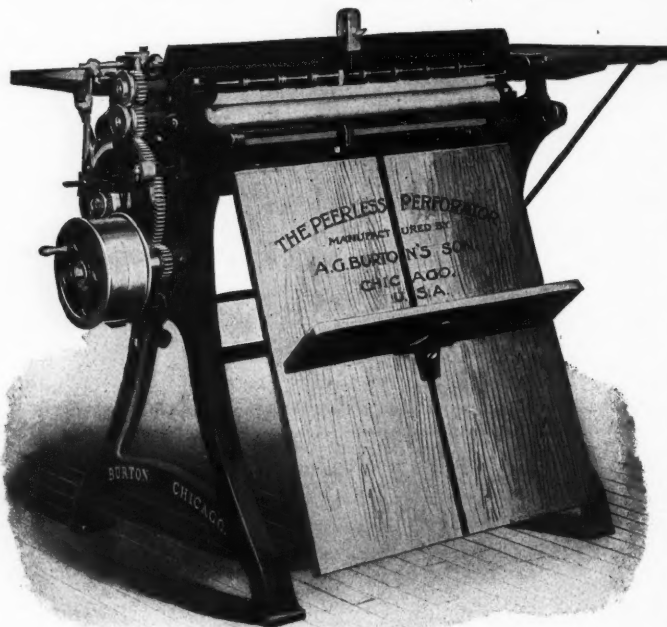
A MODERN OUTFIT FOR LARGE PRINTERS

JAMES ROWE

241-247 South Jefferson St., CHICAGO, ILL.

LINOTYPE & MACHINERY COMPANY, Ltd., European Agents,
189 FLEET STREET, LONDON, ENGLAND

Why Do They Imitate?



If the ORIGINAL is not worthy of imitation, why do they continue to imitate, then condemn the imitated?

For years the PEERLESS PERFORATOR has stood as a model for imitators. It has stood all tests. Its rapid, perfect work, clean and thorough perforation and its wide range in thickness of stock, supplies the printer with all that can be desired.

SELLING AGENTS

GANE BROS. & CO.	CHICAGO, ILL.
T. W. & C. B. SHERIDAN	CHICAGO, ILL.
S. KOCHANSKI	BERLIN, GERMANY
MIDDOWS BROS.	SYDNEY, N. S. W.

Manufactured by

A. G. BURTON'S SON

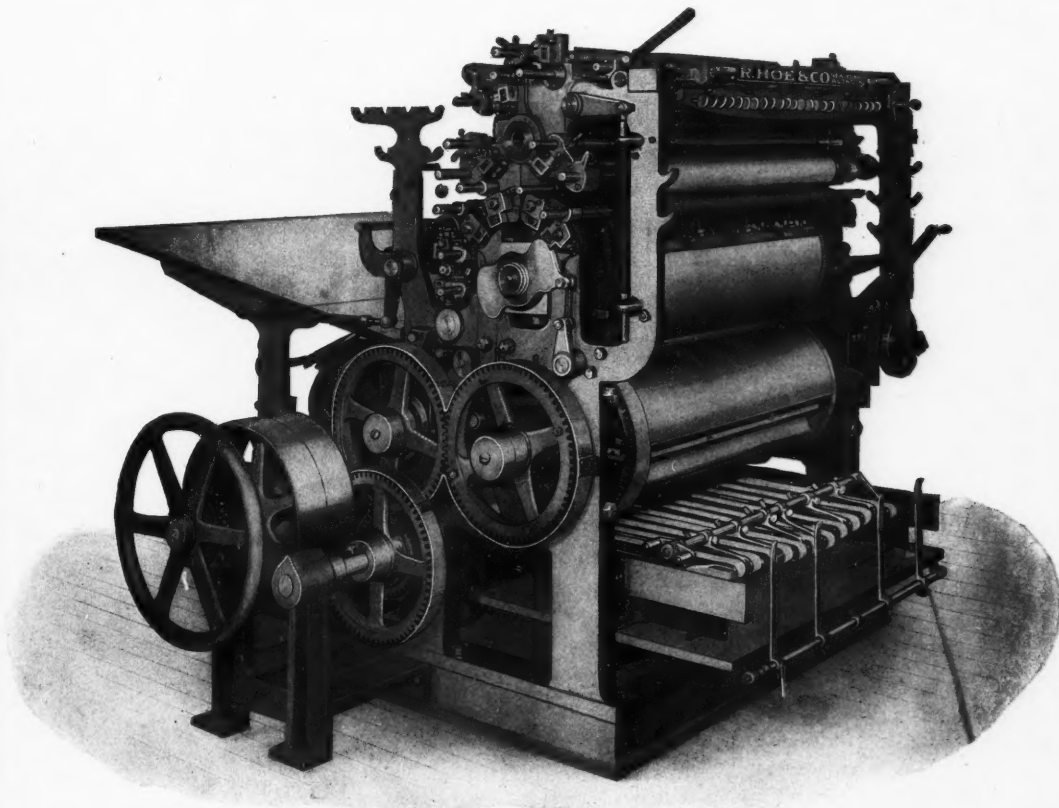
118 to 124 South Clinton Street
CHICAGO, ILL., U. S. A.

E. C. FULLER CO., 28 Reade St., NEW YORK	} Sole Eastern Agents
THE J. L. MORRISON CO., JOHN DICKINSON & CO.,	
} Sole Agents for Canada	
} Agents for South Africa and India	

OFFSET PRINTING

AND THE

HOE ROTARY OFFSET PRESS



SUITED FOR ANY MAKE OF AUTOMATIC FEEDER

OFFSET printing is the newest product of the printer, and the Hoe Rotary Offset Press is, like all other Hoe machines, the finest product of the manufacturer's skill in meeting the printer's demands. This we can prove to you, and that it will produce more and better work at less cost than any other machine of the kind made.

You Take No Risk with a Hoe

R. HOE & CO., 504-520 Grand Street, New York City

7 Water St
Boston, Mass.

143 Dearborn St.
Chicago, Ill.

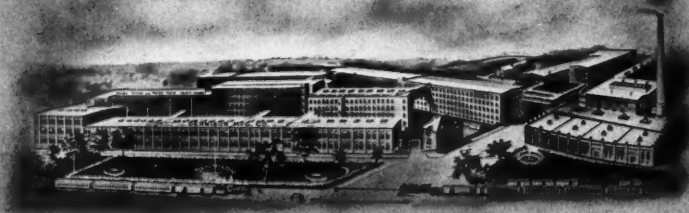
160 St. James St.
Montreal, Can.

109-112 Borough Road
London, S. E., Eng.

8 Rue de Chateaudun
Paris, France

Dennison Manufacturing Company

THE TAG MAKERS



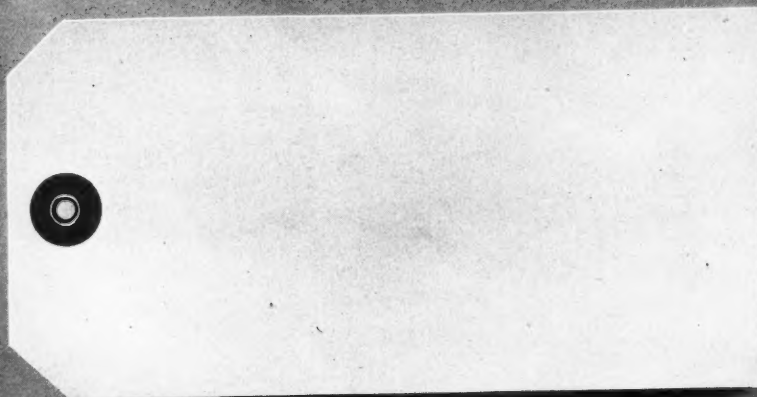
1.

Q. Who invented the Shipping Tag of to-day?

Ans. E. W. Dennison, Founder of *Dennison Manufacturing Co.*

Q. What is the Dennison "P" Quality Standard Tag?

Ans. It is a Tag made of the strongest all-rope stock and will withstand rough handling and trying weather conditions. The use of a "P" Quality Tag insures the safe delivery of the shipment.



Q. Why should a printer supply his trade with "P" Tags?

Ans. Because their use means a satisfied customer, a re-order and a greater profit on the job.

Q. What plan should be followed by the printer who recognizes the value of tags of quality?

Ans. He should keep a few thousand of the No. 4 P, No. 5 P, No. 6 P and No. 7 P tags on his stock shelves to supply immediate demand. This sort of stock is bound to turn over quickly.

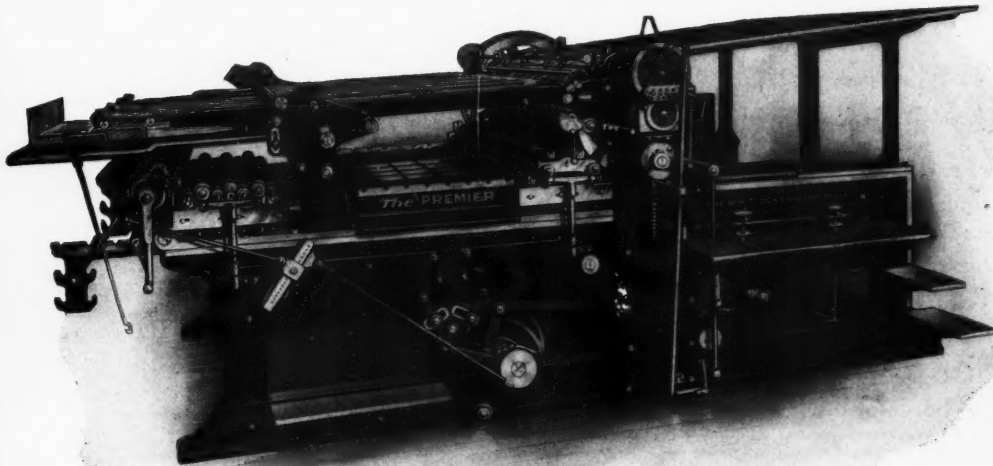
SAMPLES AND PRICES ON REQUEST

Dennison Manufacturing Company

THE TAG MAKERS				
BOSTON	NEW YORK	PHILADELPHIA	CHICAGO	ST. LOUIS
26 Franklin Street	15 John Street 15 W. 27th Street	1007 Chestnut Street	62 E. Randolph Street	413 N. Fourth Street

The Heart, yes, the very Soul of the Two-Revolution Press System is **The Bed Motion**, whose salient features must be *exactness, strength, simplicity.*

Register, Speed, Life of plates and type, Smoothness of operation, Durability, all depend upon **The Bed Motion.**



The Premier

has a Bed Motion which is probably the superior of any and all others. No Premier user has ever known there was a bed motion in the machine so far as any trouble or fault in it was concerned.

LET US TELL YOU ABOUT IT.

AGENCIES

Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Spokane, Seattle, Dallas—AMERICAN TYPE FOUNDERS CO.
Atlanta, Ga.—Messrs. J. H. SCHROETER & BRO., 133 Central Ave.
Toronto, Ont.—Messrs. MANTON BROS., 105 Elizabeth St.
Halifax, N. S.—PRINTERS' SUPPLIES, Ltd., 27 Bedford Row.
London, Eng.—Messrs. T. W. & C. B. SHERIDAN, 65-69 Mt. Pleasant, E. C.
Sydney, N. S. W.—Messrs. PARSONS & WHITMORE, Challis House, Martin Place.

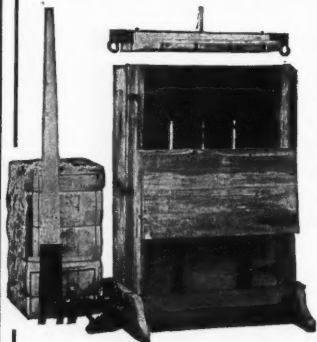
The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

DERBY, CONN.

NEW YORK, 23d Street and Broadway
Fuller (Flatiron) Building

BOSTON, 510 Weld Building, 176 Federal Street

Make More Money!



"A penny saved is a penny earned." There's enough pennies in your *waste-paper basket* to pay your rent. Why throw away your scrap accumulation when the paper mills want it at attractive prices?

Bale them in

"The Handy" Paper Baling Press

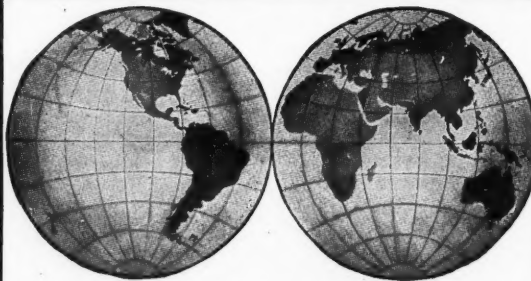
and you add to your income—keep your premises cleaner—avoid disaster from fire.

"The Handy" Baling Press is the *handiest* press made. Substantially built of the best kiln-dried maple, natural finish. Makes a bale weighing from 100 to 750 lbs., according to size of press. Bale easily and quickly removed. Press requires very little floor space. A mighty good investment for *any* business house. Made in five sizes, \$40, \$50, \$65, \$75 and \$85. Write for full description.

Offices in Principal Cities in Middle West.

The Handy Press Co.

251-263 So. Ionia St., Grand Rapids, Mich.



New Ideas in Attractive Advertising

The printer should examine this big line of **BLOTTING PAPERS**.

The **WORLD**, **HOLLYWOOD** and **RELIANCE** suggest big advertising possibilities.

VIENNA MOIRE (in colors) and *Plate Finish*, the acme of art basis.

Our **DIRECTOIRE**, a novelty of exquisite patterns.

ALBEMARLE HALF-TONE BLOTTING

a new creation, having surface for half-tone or color process printing and lithographing. Made in white and five colors.

Samples of our entire line will be mailed upon request.

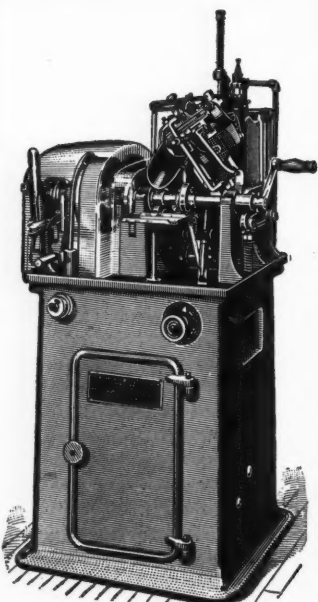
The Albemarle Paper Mfg. Co.

Makers of Blotting

Richmond, Virginia

Edwards, Dunlop & Co., Ltd., Sydney and Brisbane, Sole Agents for Australia

Thirty Thousand Pounds of Type



Nuernberger-Rettig Typecaster

For One Chicago Printery was cast by them on one **NUERNBERGER-RETTIG TYPE-CASTING MACHINE**. Most of the above was small sizes and was old foundry type recast.

What was it worth as old metal?

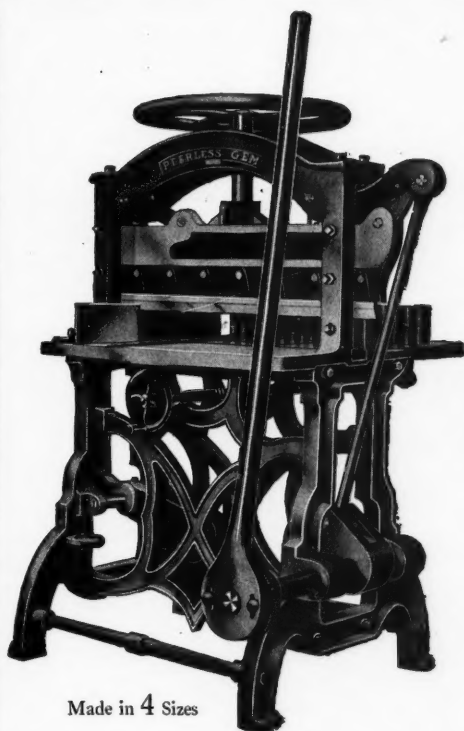
What is it worth as new usable type, equal to foundry quality?

WHY NOT RECAST YOUR DEAD TYPE INTO TYPE SPACES—QUADS—LOGOS—BORDERS
SIX TO FORTY-EIGHT POINT SEND FOR SAMPLES

COMPOSITE MATS CAN BE USED

Universal Automatic Type-Casting Machine Company

321-323 North Sheldon Street :: :: CHICAGO



Made in 4 Sizes

Wherever Peerless Gem Paper Cutters

are used, there's but one sentiment:

"Built for years of hard service—
suits me; none better."

"Peerless" satisfaction is made possible through experience, right material and dependable construction.

FOR SALE BY THE PRINCIPAL
DEALERS in the UNITED STATES

Peerless Printing Press
Company THE CRANSTON WORKS

70 Jackson Street

Palmyra, N. Y., U. S. A.

Pressroom Efficiency

in many cases is mainly a matter of plate mounting, because the maximum output of any press printing from plates can be secured only with Rouse Unit System Bases and Register Hooks—the system that eliminates all waste time in making up, making ready and registering; the system that permits the quickest change in plates, the narrowest possible margins, and a permanent make-ready.

The Rouse Unit System of Bases and Register Hooks does all this—and more—it reduces the waiting time of your presses to the last degree, and insures the greatest output as well as the best work.

**Don't be deceived—
Compare the goods!**

The unprecedented success of our Climax and Combination Register Hooks has led some manufacturers to imitate them. Don't be deceived, don't spend another dollar for hooks of any kind until you have compared the Climax and Combination with the imitations—*then buy the best.*

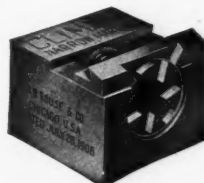
SOLD BY DEALERS EVERYWHERE—MADE ONLY BY

H. B. ROUSE & CO., CHICAGO

2214-2216 WARD STREET

"THE REGISTER HOOK PEOPLE"

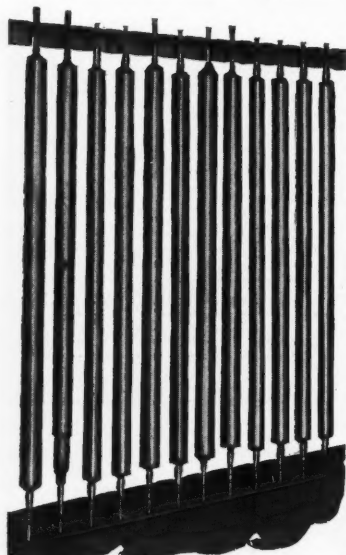
New York Machinery Co., 101 Beekman Street, New York City
SPECIAL AGENTS



Equip Your Plants With Modern Conveniences

and you will increase the quality and quantity of your outfit at decreased cost of production. If you are ambitious to be the best printer in your locality you must modernize your methods. These devices are by no means luxuries, but when examined or placed in use, they will be found indispensable

Economic Model E Cylinder Roller Holder



This automatic roller-holder (like shown in illustration) is the most serviceable and convenient holder now manufactured. Requires practically no space except that which projects from wall; always out of the way, clean and handy for washing purposes. It is made up of a base and wall bracket, having an automatic spring lock for each roller. By the use of this holder rollers can be put in a very limited space. This style holder is made to be placed against the wall. It is made expressly for cylinder rollers. Is now used extensively by printers, who pronounce the automatic roller-holder the most practical and serviceable holder on to-day's market.

The Montgomery Job Press Feeder's Seat



If the feeder of a job press could realize the comfort to be derived from the use of our removable and adjustable feeders' seat, he would investigate and be the user of one every day. It is made adjustable to any reasonable height, the seat support being made so as to fit into a metal socket in the floor, and can be easily removed while making ready or from one press to another, according to desire. It is made of the very best tested steel and iron, nicely finished, decorated, etc. The resiliency had in this seat supplies rest to the user, thereby promoting good health and efficiency. The price is so reasonable that no feeder or printer ought to be without this equipment.

Economic Model F Cylinder Roller Holder

This holder is fast becoming popular among printers who find it most convenient to place their rollers in a holder to fit around supporting columns in the pressroom. As many as sixteen cylinder-press rollers can be conveniently stored in this style holder, and it makes it possible to utilize space in the pressroom which would not otherwise be used. This style provides a great saving of space and convenience about the pressroom. Printers who are cramped for space find our Economic Model F just what they want.



Economic Model B Job Press Roller Holder

We manufacture roller-holders in almost any style or size to fit the requirements of the small or large printing plants. Model B is especially convenient and suitable by reason of its being constructed on rollers, enabling the pressman to move from one press to another or about the building. Note the sanitary and cleanly methods and protection afforded by the use of our Model B. Made of cast iron, with holes drilled to the size of the core in rollers, holding rollers in perpendicular position. Our holders make the washing of rollers very easy. Require very small space. This stand is manufactured either with or without legs.



If interested—send for particulars about the Hamilton Platen Press Brake

MONTGOMERY BROTHERS CO., St. Paul, Minn.

Buckeye Covers



*The World's
Greatest
Advertising
Medium*

THE present number and character of dealers who sell Buckeye Covers is an impressive tribute to the constantly increasing popularity of "The World's Greatest Advertising Medium." The houses listed below are the representative "square dealers" in their respective territories, and the squarest of all the square deals they offer you is Buckeye Cover.

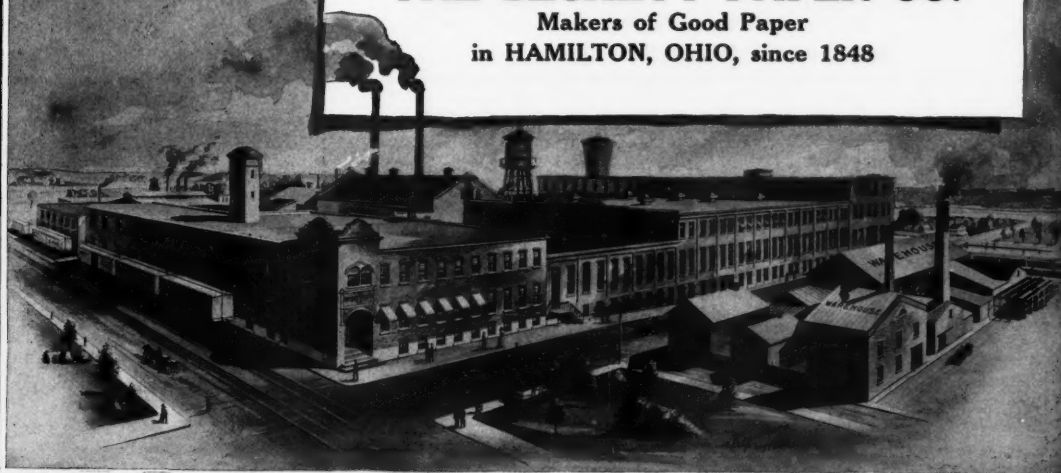
BALTIMORE, Dobler & Mudge.
BOSTON, The Arnold-Roberts Co.
BOISE CITY, Idaho Paper Co.
BUFFALO, The Alling & Cory Co.
CHATTANOOGA, Archer Paper Co.
CHICAGO, James White Paper Co.
J. W. Butler Paper Co. ("Paradox" Cover)
CINCINNATI, The Chatfield & Woods Co.
The Diem & Wing Paper Co.
The Whitaker Paper Co.
The Cincinnati Cordage & Paper Co.
CLEVELAND, The Union Paper & Twine Co.
COLUMBUS, The Central Ohio Paper Co.
DAYTON, The Keogh & Rike Paper Co.
DENVER, The Peters Paper Co.
DES MOINES, The Carpenter Paper Co.
DETROIT, The Union Paper & Twine Co.
INDIANAPOLIS, C. P. Lesh Paper Co.
Indiana Paper Co.
KANSAS CITY, MO., Graham Paper Co.
LOS ANGELES, Zellerbach Paper Co.

MIDDLETOWN, O., The Sabin Robbins Paper Co.
MILWAUKEE, The E. A. Bower Co.
MINNEAPOLIS, McClellan Paper Co.
MONTREAL, Howard Smith Paper Co., Limited
NASHVILLE, Graham Paper Co.
NEW ORLEANS, E. C. Palmer & Co.
NEW YORK, Henry Lindenmeyr & Sons.
OAKLAND, CAL., Zellerbach Paper Co.
OMAHA, The Carpenter Paper Co.
PHILADELPHIA, Garrett-Buchanan Co.
PITTSBURG, The Alling & Cory Co.
The Chatfield & Woods Co.
PORTLAND, ORE., Pacific Paper Co.
RICHMOND, VA., Richmond Paper Manufacturing Co.
ROCHESTER, The Alling & Cory Co.
ST. LOUIS, Graham Paper Co.
ST. PAUL, Wright, Barrett & Stilwell Co.
SALT LAKE CITY, Carpenter Paper Co. of Utah.
SAN FRANCISCO, Zellerbach Paper Co.
FOREIGN SELLING AGENTS,
Henry Lindenmeyr & Sons, London, Eng.

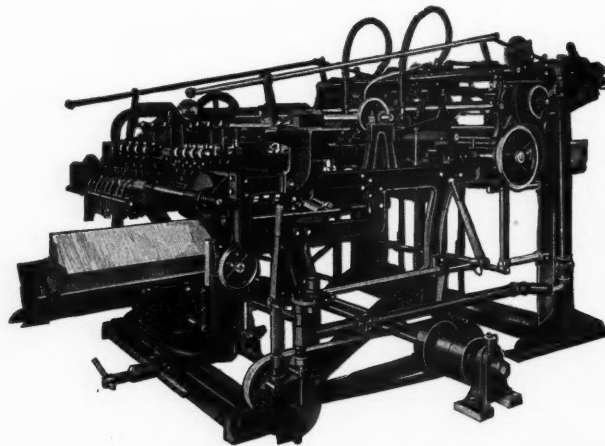
The New Buckeye Sample Book, together with cover suggestions for any special jobs you may have on hand, may be had by writing direct to the mill. Ask also for the "Buckeye Announcements" if you are not already receiving them.

THE BECKETT PAPER CO.

Makers of Good Paper
in HAMILTON, OHIO, since 1848



THE CHAMBERS Paper Folding Machines



No. 440 Drop-Roll Jobber has range from 35x48 to 14x21 inches.

THE PRICE IS IN THE MACHINE.

CHAMBERS BROTHERS CO.

Fifty-second and Media Streets, Philadelphia, Pa.

Chicago Office : : : : : 524 West Jackson Boulevard



THE ROBERT DICK MAILER

Combines the three great essentials to the publisher: **SPEED—SIMPLICITY—DURABILITY.** ¶ Experts address with our machines 8,556 papers in one hour.

¶ SO SIMPLE a month's practice will enable ANY operator to address 3,000 an hour. ¶ Manufactured in inch and half inch sizes from two to five inches.

For further information, address

Rev. ROBERT DICK ESTATE - 139 W. Tupper St., Buffalo, N. Y.

"The Best Quoins
on Earth"



Hempel's "Monarch" (Self-locking Quoin) and Hempel's "Improved"

Look for the trade-mark. It is on every package of Genuine Hempel Quoins, and guarantees the quality.

ON SALE AT ALL REPUTABLE DEALERS

H. A. HEMPEL Inventor and Sole Manufacturer **Buffalo, N. Y.**



Gold Medal awarded Hempel at Paris Exposition 1900.
Highest award at Pan American Exposition 1901.

No. 5

By the Press-Tester

Stonemetz

Two-Revolution

IM called! What do you know about that? A gazabo from Chicago—a pressman, mind you—came over the other day, slapped me on the wrist, and says, real sassy like: “I’m the original Missourian—show me!” Did I show him? Leave it to me.

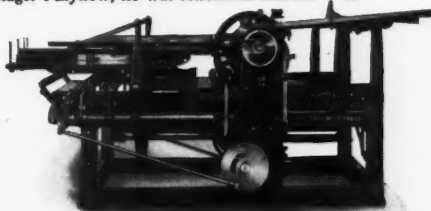
As a preliminary to the big show, I took him out to the testingroom, where (lucky) there happened to be six No. 2’s on the floor, ready for testing. Buzz—z—zip! Click—ity—click! Bing! I shoved the controller over to the twenty-five hundred mark and, say—you’d ought to have seen that bunch of “Ponies” hit the grit.

Quite casual like, I mentioned the speed—twenty-five hundred. Mr. “Johnnie Wise” looked at me rather pityingly, then reached for his Ingersol—wouldn’t fall for it until he’d timed ‘em himself—they were doing it so nice and easy-like, you know. After timing ‘em two or three times to make sure, he put up his old turnip, never saying a word, but I couldn’t help seeing that his respect for the STONEMETZ had gone up about fifty points.

Never mind, old kiddo, says I to myself. I’ve got you slippin’. Before I get through I’ll have you hooked right. Taking him upstairs where a couple of STONEMETZ PRESSES are kept rigged up for just this purpose, we proceeded to get busy. And, say—the tests that “piker” framed up—everything from a light hair-line-rule form for testing register up to a big mixed form of half-tones and type for demonstrating “squeeze,” ink distribution, etc.

Now, I don’t want to make it too strong, and I won’t say that he put me up against anything so very unreasonable, when you come to dope it all out—nothing more than a press should do to enable a fellow to turn out work to the best advantage. Anyhow, he was convinced that the STONEMETZ would deliver the goods and afterward proved himself a prince by going home and putting in a plug that brought a STONEMETZ order from the “old man.”

All I’m kicking about now is that I can’t get a “call” from a few more of you Chicago fellows. If you can’t come over here, drop in at our Chicago showrooms and take a peek. That’ll only cost a “white chip” for car fare, and Rerick, our Chicago manager, will stand for a smoke, I know that. Anyhow, send for the STONEMETZ printed matter—that’ll help some.



The Challenge Machinery Co.

Grand Haven, Mich., U. S. A.

Salesroom and Warehouse: 124 S. Fifth Ave., Chicago.

One Printer in Chicago Made \$6,000 Last Year

With Two Machines, Printing
Letters Exclusively.

You can do likewise. The local printer can build up an immensely profitable side line by printing perfect imitation letters, circulars, etc., with this automatic letter machine.

It is substantially built, its action is as accurate as the best watch. It prints 7½ by 13 on 9 by 14 paper; speed 5,400 per hour at full speed and 1,500 per hour at lowest speed. It produces smooth, clean, matchable copies—the interlocking type and patent resilient chase does the work. Motor driven from light circuit, cost but one cent per hour; is fool-proof, any office boy can handle it; easy and simple paper feed, no adjustment, except pressure and margins; is equipped with automatic ribbon reverse and automatic paper jogger which sets from postal card to 8½ by 13.

This press is made to use any type, electros, zincs or woodcuts without cutting or bending. Anything type high fits the chase and produces perfect work.



Send for descriptive matter, price, and full particulars.

AUTOMATIC LETTER MACHINE COMPANY, 39 W. Adams Street, Chicago, Ill.

Hamilton's ***** MODERNIZED ***** COMPOSING-ROOM FURNITURE

A VITAL FORCE IN COST REDUCTION

There was a time, and not so very long ago, when the ordinary Printers' Common Case Stand and the Square Leg Stone Frame were the cheapest articles of composing-room equipment to be had. They were the best because there was nothing else obtainable.

But now! think of using such furniture in an up-to-date office. Yet, thousands are still sold; we make them and they are sold to printers at close to cost, but it is the most expensive investment a printer can make.

These articles will cost the printer from \$5.00 to \$10.00 each at the start. Every Common Stand and Square Leg Stone Frame will cost him more than that **each year** — in waste of space, 50 to 100%, in loss of composing-room labor, 25 to 50%.

A modern Composing-room Cabinet will cost the printer from \$75.00 to \$90.00 net, but that's the end of it. Such a piece of furniture will not assess the printer each year several times the cost in loss of floor space and labor. On the other hand, it pays him dividends amounting to about 100% of cost each year.



A printer will pay several hundred dollars for a press — one man works at it. He pays the price because there is no press obtainable at \$5.00 to \$10.00 that will do the work. Yet he will pay \$5.00 for a Common Stand and \$10.00 for a Square Leg Stone Frame — each article accommodating two workmen, and the printer will congratulate himself that he is economizing.

There are thousands of printing-office proprietors who will tell the superintendent that the composing-room equipment is good enough. The superintendent usually knows better. These printers need a bomb to awaken them from their Rip Van Winkle sleep. Many of them will see the light a little late in the game.

Hundreds of composing-rooms have already been re-equipped. Each day sees a new convert to the idea of modernized composing-room furniture.

We are interested in the question of Modernized Furniture and we would like to have your representative show us a floor plan of our composing-room as you would rearrange it, with a view to our installing such furniture as you can show us would soon be paid for in the saving accomplished.

Name
Street and No.
City.....State.....
Have you a copy of "Composing-room Economy"?

If you are interested, fill out the attached coupon and send it to us, or to your dealer, ask for a copy of "Composing-room Economy," showing floor plans of thirty-two modernized composing-rooms in some of the leading printing plants in the United States.

THE HAMILTON MFG. CO.

Main Office and Factories . . . TWO RIVERS, WIS.
Eastern Office and Warehouse . . . RAHWAY, N. J.

ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

OUR NEW CATALOG OF SPECIAL FURNITURE IS NOW READY

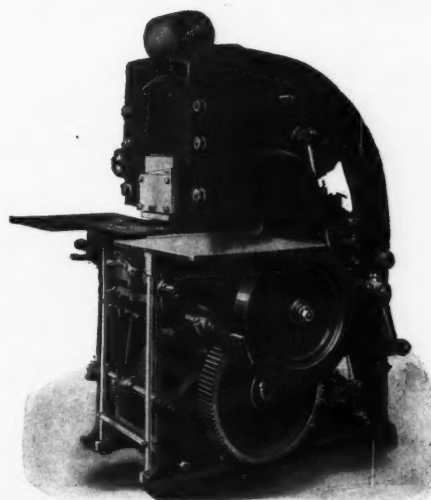
The Waite Die and Plate Press

Noted for its superior quality of work, its strength and durability and its low cost of operation.

Uses 35% lighter weight wiping paper than that required on any other die press, consequently will wear the die or plate less than any other die press.

The only die press which will give hair-line register at full speed.

Sizes: 6 x 10 in., 5 x 9 in., 4 x 8 in., 3 x 5 in., 2 x 4 in.



E. A. WRIGHT, PRESIDENT.

JOSEPH WRIGHT, VICE-PRES.

E. A. WRIGHT, JR., SECY. & TREAS.

ADDRESS ALL COMMUNICATIONS TO THE COMPANY

E. A. WRIGHT BANK NOTE COMPANY
STEEL PLATE ENGRAVERS AND PRINTERS
 1108 CHESTNUT STREET
 PHILADELPHIA, PA.

Gentlemen:—

March 27, 1911.

We herewith send you settlement in full for the 6 x 10 Die and Plate Press, **** this being the third of your Waite Die Presses which we have installed and have paid for after an exhaustive trial.

The 6 x 10 press is, and has been, running to our entire satisfaction. It is a splendid machine, and owing to its size, deep jaw space, tremendous power and rigidity of impression, we are enabled to do a class of work on it that can not be done on any other die press in our plant, and we have several of them of various makes.

Very truly yours,

E. A. WRIGHT BANK NOTE CO.

Secretary and Treasurer.

Auto Falcon & Waite Die Press Co., Ltd.

New York Life Building, 346 Broadway, New York

Factory: Dover, N. H.

It gives double wear where necessary—

To fully appreciate the real TYMPAN, you should ask us for free samples; then compare our specially manufactured TYMPAN and satisfy yourself of its super-strength.

Swederope Platine Tympan

is a product made up from a knowledge of what the printer requires, is made to wear where the wearing qualities are important.

Detroit Sulphite Pulp & Paper Co.

Makers of Papers of Strength

DETROIT MICHIGAN



Dinse, Page & Company

**Electrotypes
Nickeltypes**
AND
Stereotypes

725-733 S. LA SALLE ST.
CHICAGO, ILLINOIS

TELEPHONE, HARRISON 7185

ACCURACY AND SPEED



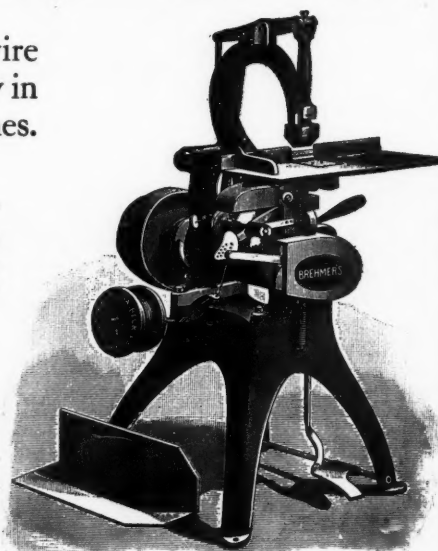
No. 33. For Booklet and other General Printers' Stitching.

is a combination in wire
stitchers to be found only in
"BREHMER" machines.

SIMPLICITY of construction explains the
small cost of renewal
parts.

Over 30,000 in use

WRITE OUR
"SERVICE
BUREAU"



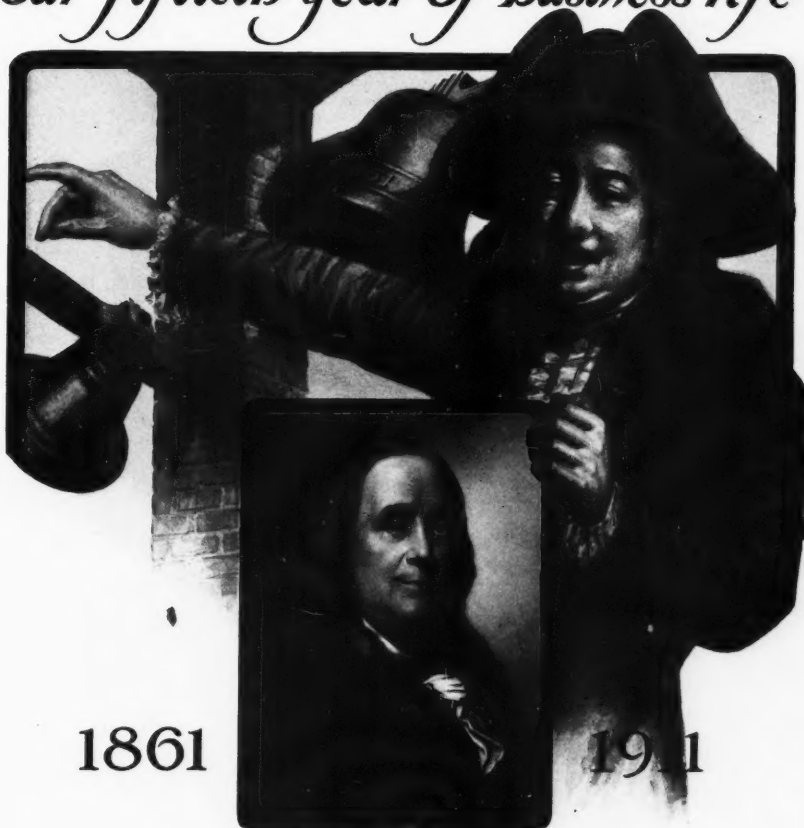
No. 58. For heavier work up to $\frac{3}{4}$ -inch. Can be fitted with special gauge for Calendar Work.

CHARLES BECK COMPANY

609 CHESTNUT STREET

PHILADELPHIA

our fiftieth year of business life



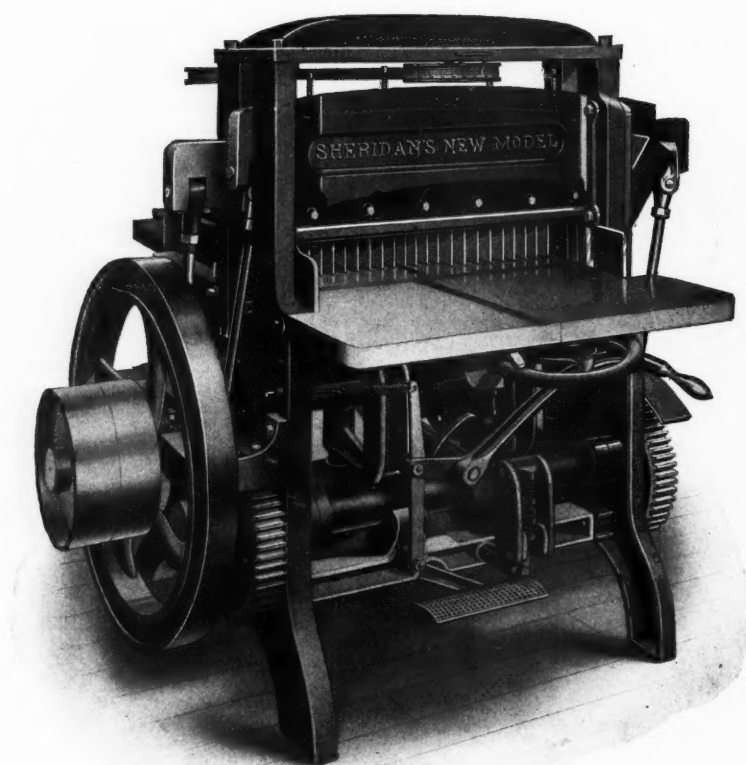
1861

1911

*The
Franklin Company
Designers Engravers
Electrotypers Printers
346-350 Dearborn Street
Chicago.*

Sheridan's New Model

Automatic Clamp—Improved—Up to Date



Write for Particulars, Prices and Terms

T. W. & C. B. SHERIDAN CO.

Manufacturers of Paper Cutters, Book Trimmers, Die Presses, Embossers, Smashers,
Inkers, and a complete line of Printers' and Bookbinders' Machinery

NEW YORK . . . 56 Duane Street
CHICAGO . . . 17 So. Franklin Street
LONDON . . . 65-69 Mount Pleasant



¶ “*Listen!*” When a competitor is nothing but an imitator he should be a “Jap” and steal name-plate and all.

¶ “*Listen!*” Those who imitate and never originate are simply back numbers. They are never up with the procession.

¶ “*Listen!*” We have *originated* all up-to-date improvements in paper-folding machinery during the past *thirty years*. It is our *one and only specialty*.

Brown Folding Machine Company

Erie, Pa.

NEW YORK, 38 Park Row

CHICAGO, 345 Rand-McNally Bldg.

ATLANTA, GA., J. H. Schroeter & Bro.

HERE IS CONVENIENCE AND FIRE PROTECTION FOR YOUR PRINTING PLANT

The Justrite Oily Waste Can

OPEN WITH THE FOOT

A convenience that makes it easier to throw oily waste in the can than to stick it under a bench—that keeps your plant clean and orderly and cultivates neatness among your employees.

An effective fire protection that keeps all the dangerous oily-soaked waste in non-leaking cans under tight-closing lids, thus reducing the danger of spontaneous combustion and stray matches.

Absolutely no desire on part of workmen to block cover open. No springs to get out of order. Always closed when not in use.

Each can bears the official label of the National Board of Fire Underwriters, which insures you protection against the so-called approved inferior waste cans.

For Sale by leading printers' supply houses and hardware dealers, or write us direct for circulars and prices.

The Justrite Mfg. Co., 332 S. Clinton Street, CHICAGO

CANADIAN AGENTS: MILLER & RICHARD, Winnipeg and Toronto
GEO. M. STEWART, Montreal

Send for Booklet




Patented in
United States
Great Britain
France
Belgium

The Best of Its Kind

THE ACME Wire Staple Binder

Has served its purpose in prominent printing establishments for many years.

Uses Fine and Coarse Staples.
Binds to 1/4-inch.
Has Automatic Clinching and Anti-clogging Devices.
Equipped with both Flat and Saddle-back Tables.
Holds 250 Staples at a charge.

Acme Staple Co. LIMITED
112 North Ninth Street
CAMDEN, N. J.



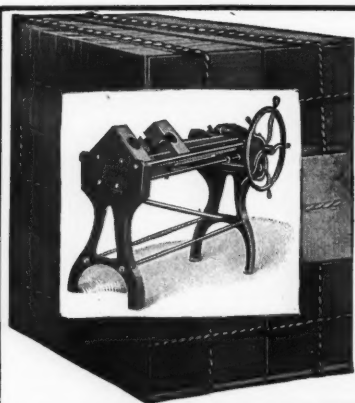

There Is But One Process

— that process, the ability to execute *quick and satisfactory* Electrotyping.

Our entire plant is fully equipped with new and modern machinery

and it goes without saying that our facilities, in the hands of *expert workmen*, enable us to handle your work with absolute satisfaction. 'Phone Main 1611 and we will call for your business.

American Electrotpe Co.
24-30 South Clinton St.
Chicago



As to the value of other things, most men differ. Concerning the

Anderson Bundling Press

all have the same opinion.

The high pressure produced and the ease of obtaining it, is ONE reason why so many ANDERSON BUNDLING PRESSES are used. Many binderies have from two to twelve.

Write for List of Users in your locality

C. F. ANDERSON & CO. 394-398 Clark St., CHICAGO

TO GUARD AGAINST *the* POSSIBILITY *of* WEAR

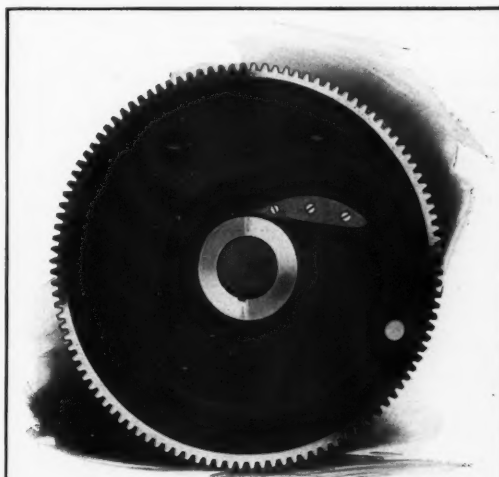
has always been one of the chief aims in the manufacture of the Chandler & Price Gordon Presses. The very best material and workmanship and a high standard in the construction of every part have made them famous for their durability. It is carrying out this policy that an *important improvement* is being placed upon the

Chandler & Price Gordon Presses

consisting of a hardened steel segment, which reinforces and prolongs the life of the Large Gear Cam Wheel (illustrated and described herewith).

Future purchasers of the Chandler & Price Gordon Press will receive the benefit of this improvement without additional expense, and this is only another indication of the manufacturers' desire to place on the market the best of all Platen Presses, at moderate cost.

*For Sale by
Dealers*



THE illustration shows the hardened steel segment now being placed in the raceway of the large gear cam wheel.

Owing to the fact that the cam roller and stud running inside the raceway is hidden from view, and therefore often neglected when the press is being oiled, the roller sometimes, instead of revolving as it should, sticks to the stud and slides in the raceway, cutting out the wall of the cam and causing a disagreeable noise in the operation of the press. This may also develop a slight flutter in the platen.

To guard against this possibility of wear, the steel segment is now being placed in the gear wheel, the roller itself now receiving the wear in case it should stick and slide, and may be renewed at slight cost and inconvenience, as compared with the purchase of a new large gear cam wheel.

Presses in use having worn cams can be permanently repaired by purchasing a new large gear cam wheel with a hardened steel segment.

ASK FOR FURTHER PARTICULARS

THE CHANDLER & PRICE CO., Cleveland, O.

THE TRUTH About the Autopress

H. Gintzler, Buffalo, N. Y., kept record of Autopress performance for 20 weeks. Average output 3,472 impressions per hour.

The Burrow Press, Pensacola, Fla., say their average output on the Autopress is 30,000 per day.

N. C. Tompkins, Atlanta, Ga., says the Autopress is giving such satisfaction that he will soon need another.

The Times Mirror Ptg. & Binding House, Los Angeles, Cal., say the Autopress is a money-maker for any print-shop.

J. B. Judson, of Gloversville, N. Y., is getting 4,500 an hour with hair-line register.

Chas. S. Beelman, of Fremont, Ohio, says he ran 10,000 impressions from big half-tone form in 2 hours and 10 minutes without spoiling more than 6 sheets.

Frank Smith, Trenton, N. J., says he produced 20,000 impressions on the Autopress in 5 hours with an operator of only 4 days' experience.

The Loose Leaf Binder Co., of Kalamazoo, Mich., say that one set of electrotypes showed no wear after a run of 200,000 impressions.

The Gill Printing Co., of Mobile, Ala., say that all kinds of work look alike to the Autopress—long runs, short runs, good stock or bad, large forms or small.

Chas. H. Ballou, Utica, N. Y., says the Autopress does neat, clean work better and faster than he ever saw it done before.

H. R. Melster, Jacksonville, Fla., sent draft with order to insure quick delivery.

Hennegen & Co., Cincinnati, Ohio, say they got 42,000 impressions in 8 hours, including make-ready and 4 form changes. They have 2 Autopresses and want more.

Brooklyn Eagle, Brooklyn, N. Y., after many months' use of their two Autopresses say the results in output and quality improve all the time—they got 5,400 impressions an hour with gold ink on one occasion.

The Chattanooga Medicine Co., Chattanooga, Tenn., say the Autopress is the greatest piece of job press machinery on the market—bar none.

Naegle Ptg. Co., Helena, Mont., say they don't know how they ever got along without the Autopress. They ran 10,000 bill forms in two colors, 5,000 cards, two sides, and 20,000 circulars, work and turn, all in one day.

Prudential Insurance Co., Newark, N. J., ran 34,000 impressions in 7½ hours and never strained a nut. They have five Autopresses.

J. W. Shumate, Lebanon, Ind., says that the man who turns down the Autopress will make the mistake of his life.

The Peck Press, New York City (cranks on statistics), say they turned out 1,957,657 impressions with 197 make-readies in 929 hours, averaging over 2,100 imp. per hour.

The Cascade Ptg. Co., Everett, Wash., say they are better satisfied with the Autopress every day—turning out in one day 29,120 impressions, with two make-readies and three press changes.

The London Adv. Co., London, Canada, say they think there's nothing like the Auto-

press; that it is in fact the greatest money-maker among printing presses.

The Citizen Printing Co., South Omaha, Neb., say the Autopress does as much as any 4 jobbers on the market, and for half-tone work it is equal to any 4-roller cylinder press.

The Autopress is a Wonder

It is a small, compactly built cylinder job press with automatic feed and a speed of 5,000 an hour. It automatically handles any kind of paper in cut sheets generally used in commercial printing, in sizes up to 11x17 inches and in weight from French folio to 140-lb. cardboard. Has the finest ink distribution ever invented, the resulting work equaling that of a four-roller cylinder press. Hair-line register. Also handles envelopes from 5½-inch up, automatically (with Special Envelope Feed) at from 3,500 to 5,000 an hour.

Sales are made on full guaranty.

THE TRUTH About the Autopress

Rosenthal Bros., of Chicago, bought one Autopress, then another, and still want two more. They say "that no press can earn as much for them as the Autopress."

Allison Coupon Co., of Indianapolis, Ind., bought an Autopress, then another, saying: "Eight job presses could not do the work of two Autopresses in our plant."

Weldon, Williams & Lick, of Fort Smith, Ark., bought one Autopress, then another, saying: "We have been boosting the Autopress as a money-maker."

Rosenthal & Co., Cincinnati, Ohio, have two Autopresses—want two more, saying: "It's the only press for the printer."

Geo. D. Bone & Son, of New Haven, Conn., say: "We have put the press through severe tests and each time it has made good. It has surpassed your claims."

The Gazette, of Montreal, Canada, says: "The Autopress is a very valuable little machine and we consider that, as compared with presses generally, it ranks to hold its place very well as a money-maker."

N. Allen Lindsay & Co., of Marblehead, Mass., say: "We like the Autopress better as time goes on and expect to put in another."

The Essex Press, of Newark, N. J., say: "The Autopress proved highly satisfactory."

Germania Fire Insurance Co., of New York City, says: "The Autopress gives more than expected satisfaction and we are more than pleased with the results."

Alabama Paper & Printing Co., of Birmingham, Ala., say: "You may refer any printer to us and be sure of our giving your machine the recommendation it so justly deserves."

Guide Printing & Publishing Co., of Brooklyn, N. Y., have two Autopresses in operation, and say "that the presses absolutely came up to their expectations."

New York Life Insurance Co., of New York, installed one Autopress, then another, throwing out some jobbers and some cylinder presses.

Latimer Press, New York, say: "The Autopress is undoubtedly the most profitable job-printing machine we ever had."

American Druggists' Syndicate, of L. I. City, N. Y., say: "Our daily runs averaged for one month 38,342—8 hours a day."

W. H. Coyle & Co., of Houston, Texas, says: "It's a money-maker. The best yet."

J. P. Correll, of the Sunday Call, Easton, Pa., says: "The Autopress is the machine that is indispensable in every well-equipped printing plant."

M. P. Exline Co., Dallas, Tex., say: "We have had various runs on widely different amounts and on paper ranging from 8 to 24 pounds folio, all of which have been delivered to the jogger at a high rate of speed per hour—even beyond what we dared expect, and on all, the quality exceeded our expectations."

Hamille Process Mfg. Co., of Birmingham, Ala., say they have put the Autopress through some strenuous tests, that it has satisfied them in every expectation, and that it will save real money on pay-roll.

Wm. B. Burford, of Indianapolis, Ind., who installed two Autopresses, says: "We are pleased with their working. They are certainly great producers and we take great pleasure in recommending them to our friends. Want more if you have larger sizes."

There are hundreds of Autopresses in operation throughout the United States. The above are merely examples of what users say.

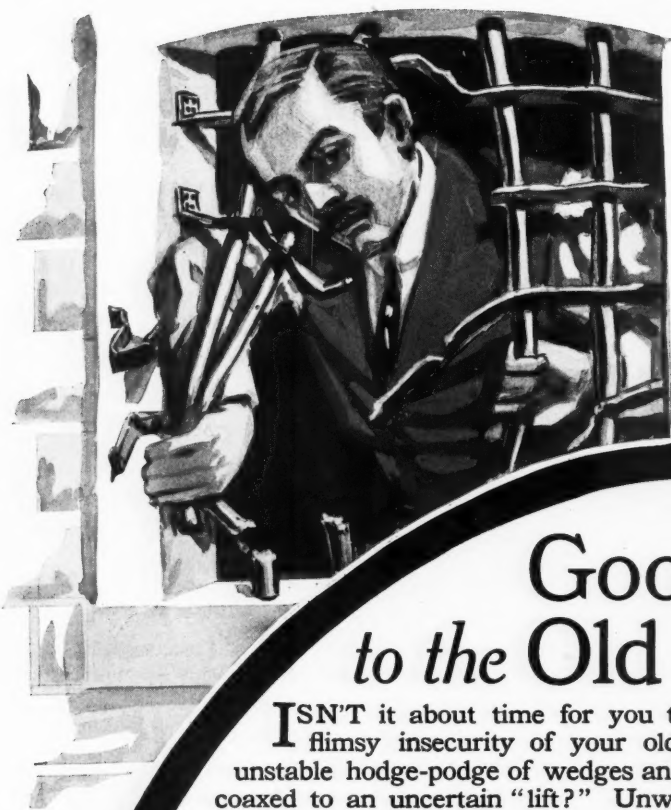
Install an Autopress NOW and join the money-makers or you will let the other fellow get ahead of you. You owe it to yourself to know all about the Autopress. A postal card will bring you the information. OUR OUTPUT HAS BEEN INCREASED THREE TIMES WITHIN A YEAR. FOR THE TIME BEING AT LEAST YOU CAN GET QUICKER DELIVERY. Write to-day.

THE AUTOPRESS COMPANY

M. D. KOPPLE, President

299 BROADWAY, NEW YORK

CHICAGO BOSTON FACTORY ATLANTA TORONTO
SAN FRANCISCO COLLEGE POINT, L. I. LONDON



Good-Bye to the Old Lock-Up

ISN'T it about time for you to shake yourself free from the flimsy insecurity of your old lock-up methods—the shaky, unstable hodge-podge of wedges and plugs by which your forms are coaxed to an uncertain “lift?” Unworkmanlike, unprofitable, unsafe—and escape is as easy for you today as a year from today. Are you going to wait until you face the hour when your foreman and make-up man throw down and tell you that they’re through—unless they can have their cuts, slugs and rules brought to point measure by

The Miller Saw-Trimmer

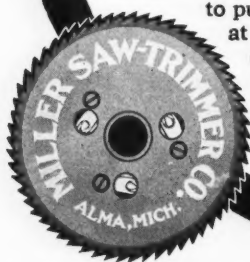
—will you still stick to the losing game when you find you can’t get new men to go on the job without their making the same demand for proper tools? Be beforehand. The Miller will pay for itself from the jump-off, because it **increases efficiency**. It is a cutter and trimmer combined, performing both operations in one movement. It does its work on cuts, slugs, rule, leads, furniture and every other component of a printer’s form, **all to exact point measurement in every dimension**. Everything cut on the Miller comes out true to points—justifying squarely, solidly, instantly, without resort to flimsy patchwork.

Pocket its Earnings During A

Months’ Free Trial

TAKE us up today on our proposal to put a Miller into your shop for thirty days at our risk. You have only to say so if you don’t want it to stay. Call your stenographer now while the spirit moves you.

**Miller Saw-Trimmer
Co., Alma, Mich.**



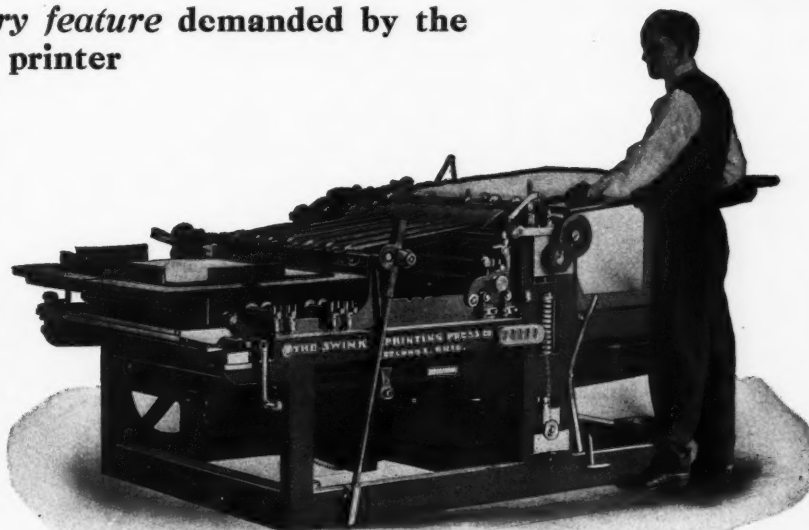
Patented
April 9th,
1901, and
May 18th, 1909.
Other patents
pending.

The Miller Saw
Trimmers are
fully covered by
U. S. and foreign
patents and pend-
ing applications,
controlled exclu-
sively by Miller-
Saw-Trimmer Co.
who will vigor-
ously protect
its rights
therein.

The Swink High-Grade Press

Embodies every feature demanded by the discriminating printer

Its register is absolute, impression certain, and the construction is absolutely dependable, compact, simple and fool-proof. Built for hard service. Speed, per hour, 2,400. No better Two-Revolution press made—and the price is right.

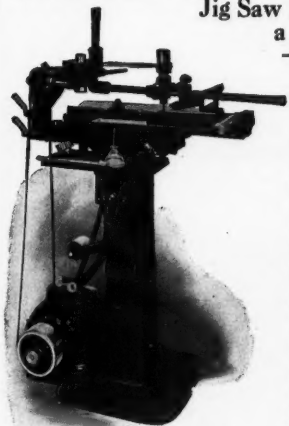


The Swink Printing Press Company,

Factory and General Offices
DELPHOS, OHIO

The HEXAGON

Universal Saw and Trimmer with Router and Jig Saw Attachment Makes a Complete Machine



A CIRCULAR SAW and Trimmer with gauge from 1 to 50 picas and our linotype slug holder to cut plates, furniture, rules and linotype slugs to accurate point measure.

A Jig Saw for inside mortises for insertions and all regular sawing.

A Radial Arm Router for routing out plates for color work and cutting out high parts of electrotypes.

A Beveling Attachment for beveling plates on edges for tacks and patent plate hooks or undercut bevel.

Furnished as individual machines or in a complete

combination the attachments of which are readily and quickly taken off or swung to one side, enabling the printer to do many kinds of work.

Our confidence in this machine is so great that we are prepared to give you a thirty days' free trial. If at the end of that time you are not fully satisfied with it, you can return it at our expense. Send for booklet.

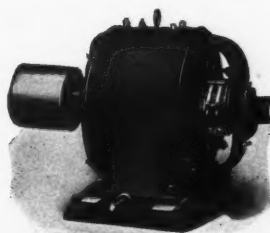
HEXAGON TOOL COMPANY

DOVER, N. H.

NEW YORK: 321 Pearl St.

CHICAGO: 1241 State St.

Don't Guess



At the size Motor required for that press. Write for our Printers' Guide, which tells you just what size and speed motor to install.

The proper motor will be cheaper to buy and cheaper to operate. To specify properly, requires special experience. We have that—twenty-one years of it.

The Triumph Electric Co.

Cincinnati, Ohio

BRANCHES IN ALL LARGE CITIES

The Printer Should Use a Paper

—that meets the requirements of what the customer *demands* and *expects*.

The average consumer or customer is not an expert judge of what constitutes the best paper in point of quality or effect, and the printer who would maintain his reputation, please his customers and become known and established as the one dependable print-shop for high-grade work, can not afford to deceive his customers with a coated book paper calculated to act as a substitute in order to meet a price.



A Quality That Leaves Nothing to Be Desired

Years of study and preparation have enabled us to manufacture a perfect, always uniform enamel book, and the handsome commercial catalogues, booklets and publications produced on this paper stand as a final and complete demonstration of what VELVO-ENAMEL will do for the printer. For the quality offered and the character of work that can be produced, this paper is far in the lead, and its price makes it a proposition worth the investigation of every printer who would be interested in knowing of the best at the right price.

We carry the largest stock of Enamel Book, S. & S. C., and Machine Finish Book Paper in Chicago, ready for quick delivery, in case lots or more, in standard sizes and weights.

West Virginia Pulp & Paper Co.

(Incorporated)

General Offices: 200 Fifth Avenue, New York

Western Sales Office: Printers' Building, Sherman and Polk Sts., Chicago

Mills at Tyrone, Pa.; Piedmont, W. Va.; Luke, Md.; Davis, W. Va.; Covington, Va.; Duncan Mills, Mechanicsville, N. Y.; Williamsburg, Pa.

Cable Address: "Pulpmont, New York." A. I. and A. B. C. Codes Used.

40

and

Still Doing Good Work



"THE WEEKLY RECORD"
New Madrid, Mo.

C. B. Cottrell & Sons Co.,
New York, N. Y.

Dear Sirs:—We are glad to make the following statement concerning the Cottrell Drum Cylinder Press. Our Press gives now, and always has given excellent service, when properly handled. It is 39 years old, and although several parts are worn and need replacing, the press is doing as good work as when new. It is simple and easy to repair. We cheerfully recommend the Cottrell Drum Cylinder Press, especially for the country newspaper. We are sending you under separate cover a copy of last week's "Record" printed on our press.

Yours truly,

Wm. H. Moore

November 22d, 1909



"GERMANTOWN GUIDE"
Germantown, Pa.

C. B. Cottrell & Sons Co.,
41 Park Row, New York

Gentlemen:—We send you herewith a copy of the "Guide" which is printed on a Cottrell Press purchased in 1870 from the old firm of McKellar, Smith & Jordan, and which has been in constant use ever since. It has done some of the finest work and is in good condition today. It affords me a great deal of pleasure to introduce callers to our "old and well tried friend, the Cottrell Press."

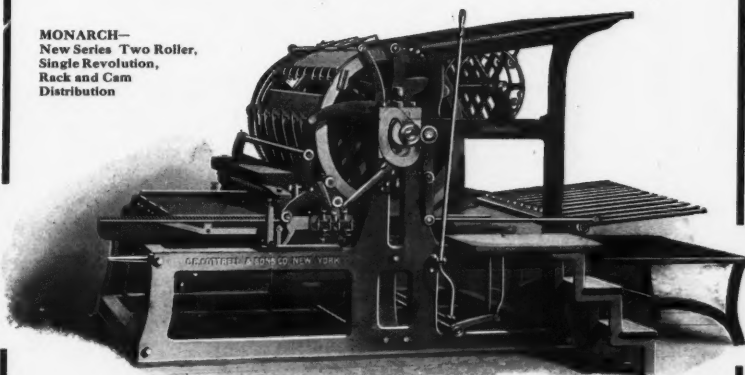
Yours truly,

The Germantown Guide

Years'

Continuous Service

MONARCH—
New Series Two Roller,
Single Revolution,
Rack and Cam
Distribution



Cottrell Single Revolution Press



SERVICE OF 40 YEARS is not exceptional—it is to be expected from Cottrell Presses, because the design is right, the material best suited for the purpose, and the labor the best that can be obtained. That the Cottrell Single Revolution is the acknowledged leader in its field is proven by the number of users and the number who acknowledge its superiority. The letters on this page are taken from a special booklet and are only two of many. Better send for catalogue.

C. B. Cottrell & Sons Co.

25 Madison Square, N.
New York

MANUFACTURERS
Works: Westerly, R.I.

279 Dearborn St.
Chicago

Keystone Type Foundry

GENERAL SELLING AGENTS

Philadelphia, New York, Chicago, Detroit, Atlanta, San Francisco

THE CASLON BOLD

5 Point Font \$2 00

21 A \$0 95 40 a \$1 05

THE IDEAL ADVERTISING MAN MUST BE SPECIALLY TRAINED
An Advertiser must have Discrimination to sift from the information only the things which will interest the Prospective Buyer. Nothing important must be hid, and nothing unimportant must be told, as space is valuable

6 Point Font \$2 00

22 A \$0 95 43 a \$1 05

HE MUST HAVE WHAT IS TERMED BUSINESS WIT
This is necessary because an advertiser in the advanced grade really helps to direct the business he is advertising. He must know or be able to judge what, when and where to advertise

8 Point Font \$2 25

19 A \$1 10 37 a \$1 15

ORIGINAL IN THOUGHT AND WRITINGS
He must have imagination, be able to remember and repeat stories, and to illustrate the important points by characteristic anecdotes or illustrations

9 Point Font \$2 50

18 A \$1 20 36 a \$1 30

EDUCATING HIMSELF ALL THE TIME
An advertiser must be a voracious reader of good literature to keep pace with the times

10 Point Font \$2 50

16 A \$1 20 32 a \$1 30

CASLON BOLD SERIES SUITABLE
An attractive type face will enhance the display and value of your advertisement

12 Point Font \$2 75

16 A \$1 30 30 a \$1 45

PRINTERS WILL RECOGNIZE
Usefulness and Profit in this Series

14 Point Font \$3 00

12 A \$1 45 22 a \$1 55

WORLD FAMED ARTIST
Exhibition in the Art Room

18 Point Font \$3 25

8 A \$1 50 16 a \$1 75

SEASIDE PASTIMES
The Boardwalk Stroll

24 Point Font \$3 50

5 A \$1 60 11 a \$1 90

GREAT NIGHT
Lost Final Attack

30 Point Font \$4 25

4 A \$2 00 9 a \$2 25

MERCHANT
Stolen Wealth

36 Point Font \$5 00

3 A \$2 55 6 a \$2 45

MOON SHINE

42 Point Font \$6 25

3 A \$3 20 6 a \$3 05

Rivals Killed

48 Point Font \$7 50

3 A \$4 25 5 a \$3 25

PORTERS

54 Point Font \$9 15

3 A \$5 55 4 a \$3 60

Landslide

60 Point Font \$11 00

3 A \$6 75 4 a \$4 25

ANGLE

72 Point Font \$13 60

3 A \$8 75 3 a \$4 85

Market

84 Point Font \$15 75

3 A \$10 00 3 a \$5 75

BIND

96 Point Font \$19 90

3 A \$13 00 3 a \$6 90

Hoist

Philadelphia
New York
Chicago

KEYSTONE TYPE FOUNDRY

Detroit
Atlanta
San Francisco

The
Henry O. Shepard Co.
ENGRAVERS DESIGNERS
ILLUSTRATORS

Excellent equipment in men and material for doing half-tone, two, three and four color plates, zinc etchings, etc.

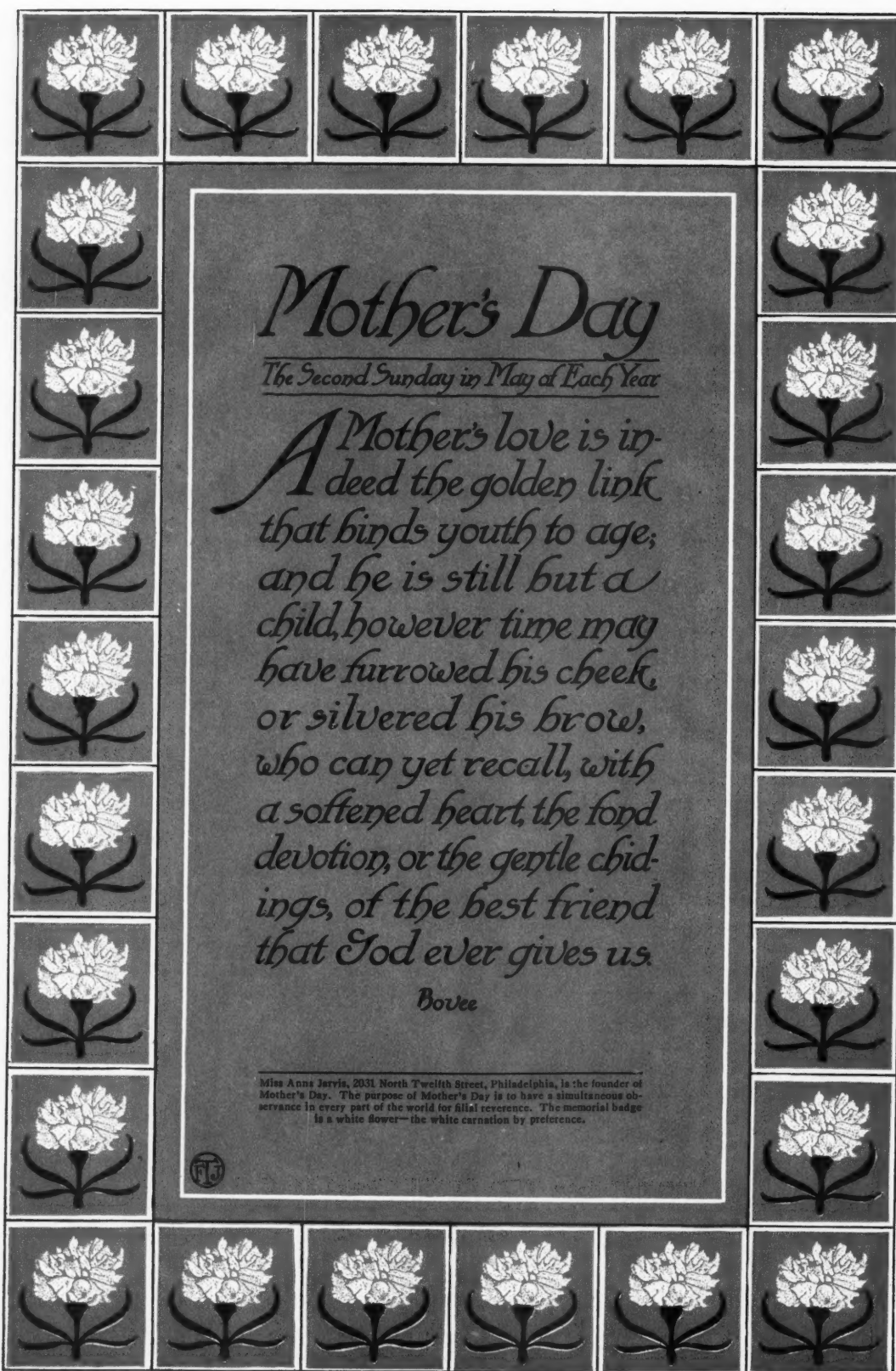
Prompt service and good quality are the leading characteristics of this house, so out-of-town printers can safely place their illustrative and process work with us. Being printers as well as engravers, we know what the printer wants, and give it to him.

Stippling or "roughing" done for the trade with care and accuracy.

The printer who is not equipped to do these classes of work should give us a trial. We are sure our quality, service and promptness will relieve our patrons of any danger of embarrassment, worry or loss.

THE HENRY O. SHEPARD CO.
632 South Sherman St., CHICAGO, ILL.





Copyright, 1911, The Inland Printer Company.

Designed and lettered by
F. J. TREZISE,
Instructor Inland Printer Technical School and
I. T. U. Course in Printing.

Printed by
The Henry O. Shepard Company,
Printers and Binders,
624-632 Sherman street, Chicago.



Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under act of March 3, 1879.

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XLVII. No. 2.

MAY, 1911.

TERMS { \$3.00 per year, in advance.
Foreign, \$3.85 per year.
Canada, \$3.60 per year.

THE WORK OF THE ESTIMATOR.

BY ARTHUR K. TAYLOR.



UNQUESTIONABLY the most important part of the office-work in conducting a printing business is making estimates of the cost of work for customers and prospective customers. The estimator, in his capacity of making prices, stands between the producer and consumer—in his keeping is the financial success or

failure of the business.

The estimator should be a man so well versed and grounded in actual practical knowledge of the different operations, rather than one who theorizes only, that he knows the short cuts, the efficient methods that result in the work being produced with the least expenditure for labor and material. In this way only is he able to make his own work productive. An extravagantly figured price generally loses the job, the estimator's time is wasted and the establishment may unnecessarily gain a reputation for prohibitive prices. A carefully thought out and figured price represents a proposition in which you can have confidence; if you lose the job you do not regretfully wish that you could refigure it. If you secure the work, the manner of its manufacture is already virtually planned, and the ultimate profit of the operation is the measure of the estimator's skill in determining in advance the labor and material that go into the finished work, considering the organization and equipment with which he has to deal.

It is the estimator's duty to make an analysis

of each job on which he has to figure. If the stock is not specified by the customer, it usually devolves upon him to use his judgment to select the material best fitted for the needs of the work in question. He has to weigh carefully in his mind whether this particular customer is a man of sufficient discrimination to appreciate stock that is above the average in quality, and who will be willing to pay accordingly, or perchance he belongs to that very large class that prefers to permit saving in first cost to outweigh any other consideration.

When the question of stock is determined, the next problem is to see that it is furnished in such sizes as to cut to best advantage. Here comes into play the exercise of nice judgment, balancing the cost of electrotypes and presswork against that of stock, but more frequently the balancing of electrotyping with impressions of presswork.

As it frequently happens that jobs are worked two-up, and forms may back themselves and be cut apart, one of the most frequent errors in calculating the cost of stock is to figure one-half as much as required or double the quantity. Those who have been estimating for a long period become so experienced that they will feel intuitively that the figure is wrong when either of these errors has been made, but when a great number of items representing many operations are called for, even this safeguard does not always warn us. A simple balance that is now on the market, with a graduated scale indicating the weight of five hundred sheets, comes in very usefully here. By weighing your dummy an instant's calculation will tell you whether you have made a vital error as to the quan-

tity of stock. Some of the most careful estimators have found this instrument a very welcome aid to accuracy.

The indiscriminate making of estimates is a trade abuse that represents no small portion of the cost of doing business. We have it in our own hands absolutely to correct this condition, and great work in this direction is being done by the different organizations of employing printers throughout the country, but much yet remains to be accomplished in this direction that can be done by individual effort.

It can not be too strongly impressed upon employing printers that we are not called upon to comply with every request for a quotation. Instead of immediately going to work at figuring every time we are approached for a price it will pay us well to give serious consideration to the precise kind of proposition presented. There is nothing much more depressing than figuring on bids that you instinctively feel are simply a waste of time, and as you naturally are unable to bring to bear on such work your best efforts, it tends to lower the standard of all your figuring.

There are many perfectly sound reasons why you may politely decline to furnish estimates. The job may represent one for which you feel that you are not especially well fitted, and you may not wish to increase your facilities in that direction. It is conceivable to some enlightened minds to be good business to decline seeking this order, and further, that it might not bring on any serious manifestations of nature's forces should you direct the person asking the price to some other printer who may be making a specialty of this particular kind of work. Notwithstanding the ancient trade attitude in matters of this kind, such a course may result in your doing three desirable things: you may save some of your own valuable time—you may be doing a service to the one seeking the price—and you may make a friend of one in the trade who may perchance some time return the compliment.

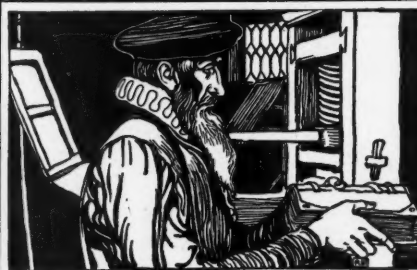
You may have reason to believe a piece of work presented to you for estimate is being likewise hawked around to every Tom, Dick and Harry in town for prices, and will go to the lowest bidder with but scant consideration as to the question of quality of the finished work. You feel morally certain that you run no chance at all of securing the work at a fair figure. Is there any good reason why you should not state the case plainly but courteously to the man who is willing to take a part of the time of a dozen different printers in the hope of making for himself what perchance represents an error of judgment on the part of the lowest bidder?

You can tell him with the clearest conscience

and a rising pride in your own spunk that, while you may be able to give him a little better work or somewhat superior service to some of your competitors from whom he will get a price, you feel so certain your price for this work and service will not be the lowest that you will have to ask him to excuse you from the competition.

Suppose a man comes to you for a price on a proposition, and you know that you would not credit him under any circumstances. Is there any reason why the question of terms should not be raised immediately? If he is unable to make satisfactory arrangements for paying, is there any reason why you should waste your time figuring?

It is decidedly the part of good business judgment to place too high a valuation on your own time to be willing to waste it in unprofitable figuring, and by weeding out the unattractive propositions offered you more time is made for the consideration of those that are desirable.



OLD-TIME PRINTING had the merit of care and thoroughness in execution. Modern methods demanding speed have lost much that characterized the work of past ages. The Wycliffe Shop, where we do printing, ourselves, is a small shop, and the work we do is looked after personally. We make printing according to the best traditions and we use modern methods to give greater force and beauty to the conceptions of our taste.

For "Something Different" consult

THE WYCLIFFE SHOP

ADVERTISING SUGGESTION.

PERFECT PEACE.

Doctor — Madam, your husband needs a perfect rest. One of you must travel.— *Exchange.*

Written for THE INLAND PRINTER.

HOW ELECTRIC LAMP LABELS ARE MADE.

BY GILBERT P. FARRAR.



EARLY every one connected with the printing business is at times asked to explain how various forms of specially printed matter are produced.

Unless the follower of printing is connected with the company producing them, it is not an easy matter to unfold the mysteries surrounding some of the various special lines, because it is usually as astonishing to those inside the craft as to those outside.

Take, for instance, the tiny, various shaped and sized labels found on incandescent bulbs, or as they are usually called, electric lights.

These labels are printed in one, two or three colors, cut, counted and delivered for from 10 to 30 cents a thousand! Think that over.

Yet there is more money in this class of work for the people who do it than in any other branch of the printing business.

The price varies according to the quantity, the size, and the number of colors. Some lamp companies use many millions a year, where others use only a few hundred thousand, or a few thousand. There is one company that orders these labels in forty-million lots.

Strange as it may seem, there are only two or three—possibly four—concerns who do this class of work. Why? Because the company doing this work has to do lots of it to make money; and as one of them can produce as many as a million labels a day, it can easily be seen that they can keep pace with those making the globes.

There are many kinds of electric-lamp labels. Some are used to show the brand of the lamp, some to show the voltage and wattage, and others are used to give the patent dates or license.

The license labels are not gummed and are placed between the wires inside the globe on some special lines of globes. These labels are printed on both sides of the sheet.

Then there are several sizes for labels. Some are used on large Tungsten globes; some on small, round Gem globes, and others on the several regulation-sized electric globes.

But when several sizes are used on the same brand lamp, the same style label is printed in the different sizes.

When a new brand of globe is placed on the market, the maker has the label company submit a sketch for labels to be used on the globes. When the sketch is approved, the artist makes the drawing for the label four times the size of the finished

label. An engraving is then made one-half the size of the drawing.

This engraving is locked up with a point guide on each side, put on a job press and about two hundred proofs printed. The proofs are now trimmed close to the guide lines and pasted on a large card double the size of the sheet to be printed. This card is ruled with guide lines, so that when the proofs are put on, the labels will be straight and an equal distance from each other.

The gummed paper on which these labels are usually printed comes 17 by 22 inches, and the card on which the proofs are pasted holds 100, 200 and sometimes 300 of these proofs, according to the size of the label and the size of sheet to be used; whether a half sheet of 17 by 22, a quarter sheet, or an eighth sheet. From this card a zinc etching is made one-half size, which brings the label down to the right size (the original drawing having been made four times the size of copy). The zinc etching is then put on press and the labels printed to accurate register.

In handling the gummed paper on press, it is necessary to roll back, or break the corners, in order to make the sheet lay flat and come up to the guides without sliding over. After this, the gummed sheets are jogged up evenly, padded on all four sides to insure each label being exactly one above the other and thus avoid cutting into the label.

The labels are cut with steel dies made the same size and style of the sketch, allowing about a thirty-second of an inch margin all around and sometimes blending right into the printed matter, giving a white-on-black effect. The die can be operated in almost any kind of an automatic or controlled punching machine; although most of these machines are made for the purpose.

To assure accurate counting, they are padded in lots of 100; and if each sheet has 100 labels on it, when the whole sheet or lot is cut, there are 10,000 labels, which are put in a small pasteboard box and marked with a sample of the label and the quantity.

The voltage labels, on which only figures appear, are set up in type and evenly spaced to suit size of label and the size of sheet; the other operations are the same.

On all sheets a sufficient margin is left between each label to afford easy punching without drawing or sagging the row next to it.

NOT EASY.

"What is the hardest work you do?"

"My hardest work," replied Senator Sorghum, "is trying to look like my photograph and talk like my speeches when I get back to my home town." — *Washington Star*.

Written for THE INLAND PRINTER.

THE TYPOGRAPHY OF ADVERTISEMENTS.

NO. IV.—BY F. J. TREZISE.

"Love not too many faces. Even Solomon failed when he set his head upon a plurality of favorites."

ON CHOOSING THE TYPE.



THAT the advertisement depends largely for its effectiveness upon the type in which it is set none will question. The general design and the readability of the type are the things which attract the attention. Carefully prepared copy is, of course, necessary to good advertising, but before one reads even the most alluring advertisement his attention must be attracted to it in some way. This is accomplished by good design and pleasing type-faces. The printer who can, taking into consideration the effect of design and type upon the optic nerve, set advertisements in such manner that they are not only pleasing to read, but even seem to invite a

We are all aware of the fact that some types are easier to read than others—that some book pages, because of the type in which they are set, invite a reading, while others are more or less displeasing—even repulsive in appearance. The eye takes to the one page readily and easily, while it must be forced to read the other; and the desirable thing in typography is that in form and type the advertisement shall be attractive to the eye. We must, then, use the type that is the most easily read, and it naturally follows that the Roman types, either old-style or modern, are, because of their constant use, the most easily read by the average person. Even though the bold-face types be of the same general design as the Roman

FIG. 20.—The ordinary roman letter is the most easily read by the normal eye. Compare with Figs. 21 and 22.

reading, is enabled to produce the kind of advertising typography that really counts, for, after all is said and done, it is the form, or typographical appearance, of the advertisement, that first attracts the eye.

We are all aware of the fact that some types are easier to read than others—that some book-

pages, because of the type in which they are set, invite a reading, while others are more or less displeasing—even repulsive in appearance. The eye takes to the former readily and easily, while it must be forced to read the latter—and the desirable thing in advertising-typography is that in form and type the advertisement shall be attractive to the eye, and read without effort.

We are all aware of the fact that some types are easier to read than others—that some book pages, because of the type in which they are set, invite a reading, while others are more or less displeasing—even repulsive in appearance. The eye takes to the one page readily and easily, while it must be forced to read the other; and the desirable thing in typography is that in form and type the advertisement shall be attractive to the eye. We must, then, use the type that is the most easily read, and it naturally follows that the Roman types, either the old-style or modern, are, because of their

FIG. 21.—Even though this type is bold and strong in tone it is not as easily read as the type shown in Fig. 20.

We must, then, use the type that is the most easily read. This, of course, is the roman letter. Centuries of its use, together with the fact that from our earliest associations we are constantly confronted by the roman letter, make its reading seem natural. Then, too, the fact remains that despite all attempts, no one has as yet been enabled to produce a letter-form which in legibility and distribution of color is superior, or even equal, to the classic roman letter of the Renaissance.

To illustrate this, consider for a moment Figs. 20, 21 and 22. Fig. 20 is set in ten-point Caslon Old-style, Fig. 21 in ten-point Caslon Bold and Fig. 22 in ten-point Hearst. Of the three, the first one is the most easily read by the normal eye. Fig. 21, because of its general resemblance in design to the ordinary roman letter, perhaps comes next in legibility, while Fig. 22, departing as it does from the standard roman forms, is the least legible of them all.

An interesting point in this connection, and one which proves conclusively the greater legibility of the plain roman type-faces, is the fact that

proofreaders, while able to grasp words, and even groups of words, in reading proof on matter set in ordinary roman type, will, in reading matter set in display type, spell out the words letter by letter, their unfamiliarity with the forms making them less sure of correctness in their reading.

"But," some one says, "the heavier and bolder type-faces furnish a greater contrast to the white of the paper, and therefore should be the easier to read."

It is true that a greater contrast of color is furnished in the use of the bolder type-faces, but to force these greater contrasts on the eye is to literally club it into reading the text, whether or no. Are the salesman's statements of better selling value because they are shouted loudly in direct contrast to the quiet of the office? There may be, and undoubtedly are, some on whom this force is necessary, but to those who are sufficiently educated and intelligent to be reached through the appeal of the advertisement, the quiet dignity of

We are all aware of the fact that some types are easier to read than others—that some book pages, because of the type in which they are set, invite a reading, while others are more or less displeasing—even repulsive in appearance. The eye takes to the one page readily and easily, while it must be forced to read the other; and the desirable thing in typography is that in form and type the advertisement shall be attractive to the eye. We must, then, use the type that is the most easily read, and it naturally

FIG. 22.—Another form of heavy display type which is less legible than the ordinary roman shown in Fig. 20.

the salesman's statements made in well-modulated tones will be more attractive.

The strong contrasts are not desirable as a regular thing. Red and green form, as do the other combinations of complementary colors, violent contrasts—but a very little of these color combinations is sufficient to the average person.

As we become educated and civilized and grow in refinement our appreciation of the more sub-

dued and broken colors increases, and we prefer these hues to the strong raw primary colors so pleasing to the savage. And as our appreciation of colors grows more refined, so also does our regard for the lighter, more delicate type-faces, and we no longer care to be clubbed into reading a thing through the use of brutally large and black letters.

Our big advertisers appreciate this. One of the most extensively advertised industries of



The OWEN

Devoted to comfort and family touring

The Owen is built on the same general lines as other cars of high class, with, however, these special features which afford a kind and degree of comfort hitherto unknown.

Light weight—permitting the use of smooth easy springs which convert what would otherwise be a disagreeable jolt into a gentle and altogether pleasing undulation.

Large wheels (45 inches diameter) which pass over ruts and depressions as if the road were entirely smooth.

Long-stroke motor (6 inches). This works slowly and with the minimum of vibration.

Left-hand drive (with angle-lever control at right in the middle) which gives the driver easy control of the car.

The Owen is very economical to operate. The large wheels reduce tire-expense; and the average gasoline consumption is less than one gallon to fifteen miles.

\$3500. Send for catalogue.

R M Owen & Co. Lansing Mich.  Reo Motor Car Co.

FIG. 23.—A page that is legible and pleasing to the eye, showing that "display" type is not necessary to good advertising.

to-day is the automobile industry. All of the ability and skill that can be produced is brought to bear upon the construction of automobile advertisements, and it is a noticeable fact that in their typography, and especially of late, the old-style types play the leading part, the heavy job-faces being conspicuous by their absence. This is shown in Fig. 23, a page advertisement from one of the popular magazines. One can not but note the ease with which a page of this kind is read, and the absence of the "screaming" heavy-faced letters.

A comparison of Figs. 24 and 25 will still better illustrate this point. In the former, we have large, black letters of various designs, even the text matter being set in a display letter. The whole advertisement is confusing and forbidding, and offers nothing pleasing to attract the eye. In Fig. 25, the use of the plain roman types gives a page that is easily read, and does not offend by its heavy color. True, the advertisement shown in Fig. 24 is handicapped by an illustration of unusual shape, but that this is not responsible for the objectionable

features noted is shown in the fact that they are most apparent at the top of the advertisement where the shape of the cut is of no influence.

Another point of interest to the compositor is the manner in which the small type in Fig. 25 has been set in two columns, rather than in long lines across the page. This is desirable where ordinary body-type is used, as scientists tell us that the eye does not readily take in a line that is more than approximately three and one-half inches in length.

We come, then, to the position that the roman

are essential to posters, window-cards, etc.—which are to be read at a distance—but in the pages of a magazine, to be read at close range, they are, to say the least, offensive.

This, of course, does not apply to the heavy-faced types in the smaller sizes. In small advertisements which contain a large amount of matter, and in which the largest type-face that can be used is in the neighborhood of twelve or fourteen point, it is, of course, necessary to resort to the boldfaced letters in order to gain the desired prominence.

Start Your Motoring Season Right!!

Enjoy your car to the utmost this spring and summer. Protect yourself in advance against the dangers of skidding, and the annoyance of tire-changing by the old laborious way. Don't stop short of the best for your own car—equip it right now with the preferred equipment of America's best cars:

"Firestone"
NON-SKID **Quick-Detachable**
TIRES **and** DEMOUNTABLE RIMS

FIRESTONE NON-SKIDS ENSURE SAFETY on slippery streets. The mass of angles, ridges, knobs and sides hold your car safe as no other tire can.

Tougher rubber and more of it than on the tread of any other tire—more miles of wear—no need to stop to change the rubber—absolute safety from skid accidents. All for only about 8¢ higher price than the popular Firestone tire.

After the non-skid treading is worn down you have a smooth tread left for summer use.

Can you afford the risk of not using Firestone Non-Skid?

Firestone Quick-Detachable Demountable Rims carry your spare tire inland, ready to substitute the real all for instant tire without loss of time, hard work or "pump" trips.

The use of the Fire is an absolute safety for the car as well as the driver.

The Firestone Rim is designed and made by an expert—it has no side laws to adjust rim and rim your time. It saves your tire as well as your time and effort in changing from.

Both right and left Firestone Quick-Detachable Rims, carrying the spare tire on the rear end, make your car safer.

THE FIRESTONE TIRE & RUBBER CO., Akron, O.

Firestone tires and rims are made in Akron, Ohio, and are sold by dealers everywhere.



FIG. 24.—Here the use of "display" letters results in a page that is confusing to the eye and hard to read. Compare with Fig. 25.

types, because of their admitted excellence of design, as well as their constant use in other fields, are the easiest read by the normal eye.

Of the roman type-faces, we have the old-style and the modern. As to the relative legibility of the two there is something to be said on both sides, but, generally speaking, they are equally good. The old-style letter, especially the Caslon, is at its best on antique papers, the coated papers lending themselves better to the use of the modern type-faces. The fact, however, that some modern type-faces contain characteristics peculiar to the old-style, and vice versa, to such a degree that even some printers are confused as to their classification, indicates that the choice between them is largely a matter of personal opinion.

In the interest of good printing we must sincerely hope for the speedy coming of the day when most of the boldfaced roman types will be eliminated from our magazine pages. We have no particular fault to find with heavy job-faces. They

AMERICAN BANK NOTE PLAYING CARDS

When you call for playing cards, just ask them to bring you the kind with the Bank Note backs. It is a sure way to get the full measure of satisfaction from your play.

It means you will have American Bank Note playing cards, the smooth, printed, most perfect cards yet produced.

Your pleasure in their use comes from their design and finish as well as their wonderful durability. Your confidence in them rests on the reputation of the American Bank Note Company, whose engraving and printing is the standard of excellence all over the world.

The backs of these cards are made from steel engraved designs, similar to those which the American Bank Note Company uses in printing issues of bonds, stock certificates and other securities.

They are the best playing cards yet produced in all at 25 cents a pack. Made in regular and fabric finish, standard and narrow size, also many new designs in picture backs with gold edges, which sell at 35 cents a pack.

Let your dealer show you these playing cards and you will see why they are superior to any other playing cards yet made. Buy a pack today while you are thinking of it. If he has not yet placed them in stock, send us 25 cents in stamps for sample pack, or 50 cents if you want one with picture back. Say which kind you want, and write your name and address plainly. Address

AMERICAN BANK NOTE COMPANY
70 BROAD STREET, NEW YORK

"Look for the Eagle's Head."



FIG. 25.—A pleasing advertisement that is easily read. One does not feel the need for other type-faces in order to get a proper display. Compare with Fig. 24.

"But," asks some one, "how are we to secure a proper display for some lines if we don't use heavy type-faces?" In nearly every case this can be accomplished by a variety in the sizes used for the different parts of the advertisements, although slightly heavier faces are sometimes desirable. Display is a relative proposition, and of course if the text matter of an advertisement is set in boldfaced type, the bringing out or emphasizing of certain lines will necessitate the use of still bolder and larger faces. In a consideration of Fig. 25, though, one does not feel the need of a heavier type-face for the display—the larger sizes of the roman capitals being sufficient for all the necessary prominence.

Generally speaking, lower-case should be used in advertisement composition, rather than capitals. A dignified formal announcement may be effectively typed in roman capitals—but the advertisement, which should be set in a letter that will easily lead the eye from one line to the other with-

out effort, is at its best in the lower-case. Compare, for illustration, the advertisements shown in Figs. 26 and 27. In the former the use of all capitals has resulted in an advertisement which must be studied out rather than read at a glance, while in the latter the lower-case is read without effort.

**TAILOR-MADE
CLOTHING**
EQUAL TO THE VERY
BEST IN STYLE
FIT AND
FINISH
SURE TRADE MAKERS
SNAPPY STYLES IN SUITS AND OVERCOATS
FOR FALL AND WINTER, 1909
READY FOR YOUR INSPECTION
A. DINKELSPIL CO.
COR. N. ST. PAUL AND ANDREWS STS.
ROCHESTER, N. Y.
NEW YORK SALESROOM 631-633 BROADWAY

FIG. 26.—The use of all capitals has resulted in an advertisement which must be studied out rather than read at a glance.

Even this legibility would be a trifle enhanced by a slight spacing between lines.

Display lines set in lower-case are to be preferred to those set in capitals for the same reason that plain roman type is preferable to other faces—they are more easily read by the average person. And an advertisement set all in lower-case pre-

**THE way you look,
and, still more, the way
you feel, depends on the shoes you
wear.**
In our Selz Royal Blue shoes you get
looks and comfort; and more of both for
the money than in any other shoes sold.
Selz shoes \$3 to \$6.
Leon's
Selz Royal Blue Stores
Northwest corner Clark and Madison
51 W. Madison 106 S. Clark 4 S. Dearborn
Southeast corner Dearborn and Van Buren

FIG. 27.—An advertisement set in all lower-case is read without effort.

serves a harmony of shape not found in the advertisement in which lines of capitals are used. In the consideration of this point, however, one must not overlook the design as a whole, and where the general appearance of the advertisement can be improved by the addition of a line of capitals it would be useless to argue for its omission in order to procure a complete harmony of shape.

Shall the gothic letter (called in the printing-

office text) be used in the composition of advertisements? This is a question which is frequently asked, and one which has brought out much difference of opinion. While of course the gothic letter is not nearly as readable as is the roman form, and its use in quantities such as a full page or even a large group of lines would result in an illegibility detrimental to the best advertising results, the setting of a line or two in this form of letter is at times not only permissible, but even desirable, the decorative effect gained by its use being a pleasing variation from the plainer roman.

We note with much satisfaction the passing of the lining gothics from our advertising pages. While these letter forms are, without question, easily read and desirable at times in the smaller sizes, we can not but feel that in the larger sizes they are crude and without beauty.

A summing up of the foregoing, then, brings us to these conclusions:

That the roman type, either modern or old-style, is the easiest for the normal eye to read, because this is the letter-form with which the eye is the most familiar.

That the heavier roman faces, although not more readable than the lighter types, are offensive to the eye because of their strong color.

That proper display ordinarily can be gained by variation in the sizes of the same series.

That an advertisement set in all lower-case is more easily read than one set in all capitals.

That display lines which are set in lower-case are more easily read than those which are set in capitals.

That a complete harmony of shapes is attained where an advertisement is set in all lower-case of one series.

AN APPEAL TO REASON.

This is the season for planting seed,
'Tis also the printers' time of need;
Sow radish seed, and lettuce, too,
Pay the printers whatever is due.

Go build yourself an onion bed,
Remember the printer must be fed;
Sow several rows of early peas,
Pay for last year paper, please.

Dig up around each strawberry vine,
If you want the *Review*, drop us a line;
Plant some potatoes to put in the hash,
Remember the printer is short of cash.

Fix up a hill or so of beans,
With the editor divide your means;
Of watermelons you'll need a patch—
The editor's pants needs one to match.

— *Reeseville (Wis.) Review.*

AN INVENTOR'S SUBSTITUTE.

"Do you think that our Joe's inventions will work?" asked Mrs. Corne. "I hope so," answered her husband; "I know well that Joe won't."

Written for THE INLAND PRINTER.

WORDS AND THEIR WAYS.

BY F. HORACE TEALL.



WORDS and their ways are worthy of much more careful study by proofreaders than the proofreaders usually make of them, although many readers certainly know very well the difference between good and poor uses of words. The kind of study meant here would be hard to define, if not impossible to delimitate effectively, and is better left for personal determination. Pressing need of more care is shown by a common misuse of a word, which seems to be spreading rather than subsiding. How often we see the mistake that was made by the reporter who wrote of "the houses that comprise the row," and the other who mentioned "the companies that comprise the regiment." Of course the members of anything compose the aggregate, and the houses and companies do not comprise, but are themselves comprised. Every proofreader should unhesitatingly correct this misuse at sight.

A strong incentive to word-study was thus expressed by Lindley Murray: "It may indeed be justly asserted that many of the differences in opinion amongst men, with the disputes, contentions, and alienations of heart, which have too often proceeded from such differences, have been occasioned by a want of proper skill in the connection and meaning of words, and by a tenacious misapplication of language." This was written in the eighteenth century, but it is just as true in the twentieth century. Murray said many other things that have not ceased to be true, although other methods of presenting the same truths have superseded his method. One of his statements in defense of certain grammatical opinions differing from those of other grammarians is worthy of recalling: "A principle may be warrantably adopted, and carried to a precise convenient extent, without subjecting its supporters to the charge of inconsistency, for not pursuing it beyond the line of use and propriety."

A great difficulty, and the one probably most prominent in Murray's thought in writing the first sentence quoted from him above, lies in the variation in personal understanding of certain words. Probably no thought can not be unmistakably expressed, but many sentences are written and spoken so that, although perfectly clear in the author's mind, they are misunderstood by the reader or hearer, largely through differing associations attaching to some word or words. This difficulty can not always be overcome by sugges-

tion of change, but often the thoughtful and studious proofreader might be helpful in this way; nay, he often is so helpful, but not often enough. We must not forget that the proofreader is handicapped by circumstances beyond his control, especially the disinclination of many authors to have their writing "meddled with." Although authors are just like other people, some courteous and thankful for such favors from proofreaders and some not only ungrateful, but almost sure to be offended by the least "presumption," as they call it, it is an unfortunate fact that the unpleasant ones are so many that naturally proofreaders are inclined to do only what is demanded of them. Nevertheless, the proofreader will surely find it profitable to be well equipped in knowledge and understanding, especially of the proper use of language. We wish here simply to offer a few thoughts that seem fitted for helpfulness, mostly through suggestiveness.

We find in William Chauncey Fowler's "English in its Elements and Forms" the saying that "the leading men in the greater or smaller communities, the editors of periodicals, and authors generally, should exercise the same guardian care over it [language] which they do over the opinions which it is used to express." Yet Dr. Fowler, whose work is largely logical as well as grammatical, says: "Language is imperfect because the term in a proposition, if it has any meaning in the mind of the speaker, has a different one from what it has in the mind of the hearer," obviously reversing the order of speaker and hearer. He gives one example of what he calls imperfection: "The phrase *beast of burden* might, to one mind, mean a horse; to another, a mule; to another, a camel." He loses from his thought the vital differentiation that, while the phrase might connote a particular animal, it can mean only what it says perfectly, some animal. The person who attaches a concrete meaning to an abstract phrase does not thereby vitiate the perfection of the phrase as an entity of expression. He merely shows imperfection in his own mentality.

"It should be added," continues Dr. Fowler, "that there is great vagueness in the common use of language, which, in practice, increases its imperfection as a medium of thought." Here a truth is strikingly exemplified in its own expression, since it is indisputably true that many printed sentences are not as clear as they should be, so that different readers get different impressions of their meaning. Probably no writer is altogether free from vagueness of expression, and such vagueness is mainly the natural outcome of vagueness of thought. Dr. Fowler's thought shows this, in attributing imperfection to the language, when

the only imperfection is in the use of the language. The world may be challenged to point out a vague or imperfect sentence whose intention could not be clearly and perfectly expressed. Thus the imperfection is not plainly in the language as a medium, but almost entirely in the mental equipment of those who use it.

Words have many ways of differing in the sense they convey, and they often will be vaguely construed by those who fail in recognizing these differences, which are usually solvable by means of their context. We have space for only two examples, which may be sufficient to typify a common failure in understanding, resulting mostly from hasty conclusion. Recently a prominent newspaper was brought to task for saying that a show "opened on a certain day," the critic insisting that it could not have been "on" a day. Thus one of the absolutely settled idioms of the language was nullified for one person simply because he would not take time to think of any meaning of the word on except the literal physical one that is commonest in its use. Another newspaper asserted that tireless was not a decently usable word, though it had been commonly used for centuries, and is no more objectionable than other words never objected to, as resistless, ceaseless, etc. These are not ideally made etymologically, but they show, by their unquestioned acceptance, that etymological fitness is not the only test by which such acceptance may be secured.

THE PROOFREADER.

BY DEWEY AUSTIN COBB.

I wrote my program, set my dates, assigned
Each actor to the part he was to take;
I chose my printer, paper, and the kind
Of type I thought the fairest sheet would make.

With every resource of the printer's art
The work was done. Then back to me one day
It came — so changed it almost broke my heart;
For Fate corrects our proofs her own grim way.

PARTING WHITE AND BLUE.

At an important state function in London blue tickets were issued to persons in high rank, admitting them to that part of the hall reserved for members of the royal family. Less distinguished guests were given white tickets. Through some mistake an important public man received a blue card while his wife received a white one.

When the couple reached the audience chamber there began the trouble, inasmuch as the lady firmly declined to be separated from her husband. An aide endeavored to reason with her, pointing out the dreadful consequences that would follow a mingling of blue and white.

"How absurd!" exclaimed the lady. "What do you take us for — a seidlitz powder?"

She was permitted to enter with her husband.— *Ex.*

A LITERARY DISPUTE.

Richard Le Gallienne, the noted poet, said at a dinner at the Hotel Westminster, in New York:

"Literary disputes are interesting if properly conducted. Too many of them, however, are suggestive of the Shakespearean dispute in Tin Can.

"Professor Bill Billus, of the Tin Can Dancing Academy, delivered a lecture in the Lone Hand saloon, and in the



We Embrace the Opportunity

And we make the opportunity for our patrons to increase *their* trade and patronage. Our aim is to make our printing pay our customers. We know if we make it pay our customers it will pay us, so we are devoted to the work of making printing that pays.

To prove our words, use our works

Profitable printing means bigger sales. Ideas and notions graded to every need.

MAKEUP, STILES & COMPANY
PRINTERS

ADVERTISING SUGGESTION.

course of his argument recited 'The Boy Stood on the Burning Deck,' a gem, he declared, from Shakespeare's 'Othello.'

"But an interrupter arose and strode forward.

"I am a Boston gent,' said the interrupter, 'and I certify that no Shakespeare never wrote that piece.'

"Friend,' said Professor Billus, gently, 'I can convince you that he done so.'

"Convince away,' said the Bostonian, skeptically.

"So Professor Billus led off with his right foot and followed up the argument with a brass cuspidor, falling in the subsequent clinch on top.

"Who writ the piece?' he shouted, as he pummeled his opponent steadily.

"Shakespeare,' the Bostonian answered in smothered tones from beneath.

"Are you sure?' asked the professor.

"Dead sure,' was the reply. 'I seen him do it.'"

Written for THE INLAND PRINTER.

TIME!

BY C. A. HARTMAN.



HERE was a gathering of printers held recently in New York—linotype operators, hand-men, proofreaders and two foremen of large newspaper plants, and while they were in a reminiscent mood the subject turned to the idiosyncracies of the individual printers different ones had known. A foreman of an office employing perhaps one hundred men, said: "We are all thoroughly familiar with the man in the printing-office who is always the last to get to his case in the morning, the last to return to his work from lunch, and who frequently 'has business down-stairs' during the day where he manages to dispose of from ten to twenty minutes of the employer's time."

It is true that this class of man does exist but fortunately for the trade his numbers are few, and we believe that he belongs to that old school of printers to whom time was never the very essence of the contract. Latter-day progressiveness, with its batteries of quick-firing machines of all kinds, and Johnny-on-the-minutiveness, have all combined to sound the everlasting requiem of him who would leave to the last minute that which should have been anticipated rather than deferred.

Our old friend is the target for the shafts of sarcasm hurled by his fellow laborers; he is the despair of those in authority, because even though he may be a good workman when "on the job," he is forever getting there; the other men soon weary of his dilatoriness, and then complaints are forthcoming that he has a "preferred sit" because the "boss" permits him to do that which, if every man in the place did, would soon disrupt the best organized establishment.

The printers of the present time who are working eight hours daily under proper sanitary conditions are willing and anxious to give, perhaps, just a little bit more in labor than they receive in wages. The average man is at his post and ready to pitch in at the call of "Time!" and to give the best, in thought and knowledge, that is in him, whether his work be mechanical or mental.

Every man must realize the full importance of his job. The idea that a minute or five minutes, here and there, makes no difference, is a fallacy; nobody plays so small a part in the world that he can afford to "shy" his work on that theory. As competition grows keener year by year, and the business grows more complicated, the employer, the superintendent and the foreman of every large

establishment depend more and more on the rank and file, and as the men rise to their responsibility, so likewise will the employer, in turn, be ready to divide profits with more equality and possibly more liberality.



A SPRING IDYLL.

Half-tone from drawing by Jos. Futterer, printed in four colors by Brend'amour, Simhart & Co., Munich, Germany.

THE PESSIMIST ON COSTS.

He told just how he found his cost,
How on each job he never lost.
Nor cared he for the stony stare
Of his abhorred competitor
Across him at the festive board
While loud applause his periods scored.
His rival made a discount sheet—
In whispered accents, low, discreet,
Unto his neighbor this he said:
"That skate would take a widow's bread.
He took a job from me last eve,
The price he made would make you grieve.
And then he comes up here and blows—
How they can stand him, heaven knows.
I won't come here, you bet, no more,
These fellers make me good and sore."

STONE AND WOOD.

He rejoiced in the pleasing name of Wood, and he prided himself on his jokes and smart repartee. One day he met a friend whose name was Stone, and naturally a name like that was too good a chance to miss.

"Good morning, Mr. Stone," he said, pleasantly; "and how is Mrs. Stone and all the little pebbles?"

"Quite well, thank you, Mr. Wood; and how is Mrs. Wood and all the little splinters?"

Written for THE INLAND PRINTER.

A FOREMAN'S RESOURCEFULNESS.

BY L. A. HORNSTEIN.

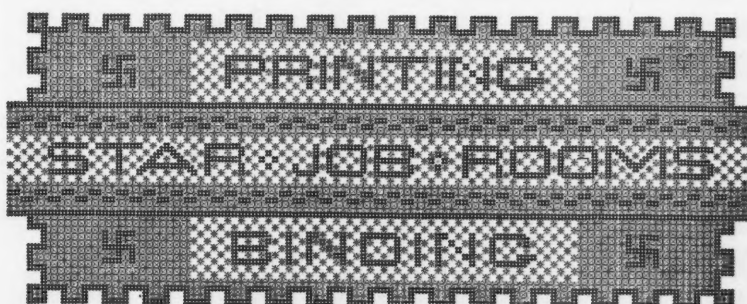


UT in Colorado there is a job-office which has a reputation for doing a fine quality of printing. The office is a comparatively small one, and only one Linotype is in use in it, so necessarily the machine must do a diversity of work. Recently the foreman had an opportunity to demonstrate his resourcefulness in the use of the materials and machinery at his command.

He had occasion to lock up for the cylinder press a form of counter checks. The form con-

just as if he were setting type, carried the line to the operator, who stopped on his ten-point job long enough to insert the six-point line in the assembler, lock the machine, and make sixteen casts of the six-point line automatically—the entire operation consuming not more than five minutes. Then he resumed work on the ten-point job in hand.

The foreman thus had his sixteen lines in hand, ready for insertion in the mortises. True, they were on ten-point twenty-four-em slugs, but it was the work of only a few minutes at the lead-cutter to reduce them to the required length; and as to the slug being ten-point, that was rather an advantage than otherwise, as it left less space to fill with other material. Thus, in ten to fifteen minutes at the outside, a piece of work was accomplished that possibly would have taken from two to three hours otherwise.



BLOTTER SET ON THE LINOTYPE MACHINE.

Designed by Percival Shea, manager of the *Arizona Daily Star*, Tucson, Arizona;
composition by J. W. Hopkins.

sisted of sixteen electrotypes plates, each about 4 by 6 inches. In the upper left-hand corner of each plate was a rectangular mortise for the insertion of a nonpareil line, as follows:

Form No. 110.—100M—9-14-08.

To have set this line sixteen times and then to have inserted and justified it in the sixteen respective mortises would have consumed considerable time. Every printer knows what a tedious task the filling of mortises is, and also how the average journeyman hates it; and after the form is locked up and on the press, every pressman has had his experiences with the quads, spaces, leads and slugs working up—no matter how accurately they may have been justified originally—causing endless annoyance and waste of valuable time for both man and machine.

The foreman in this office was a man who used his wits, however. The Linotype happened to be busy at the time on ten-point twenty-four ems wide. This made no difference to the ingenious foreman, who went to the six-point matrix tray, assembled the matrices for the above line in a stick,

THE INTERNATIONAL PRINTING TRADES BUREAU.

The latest statistics issued regarding the unions connected with the International Printing Trades Bureau, whose office is at Stuttgart, give the following organizations, their membership and their wealth on January 1, 1910:

	Membership.	Wealth.
1. German Printers' Union.....	59,027	\$1,816,774.43
2. Austrian Association of Printers' Unions....	14,856	495,142.27
3. Italian Printers' Union.....	12,216	118,116.77
4. French Typographic Federation.....	11,453	44,341.94
5. Hungarian Printers' Mutual Benefit Association	6,575	169,849.65
6. Swedish Typographical Union.....	5,949	
7. Danish Typographical Union.....	3,470	104,462.41
8. Belgian Printers' Union.....	3,245	4,022.31
9. Swiss Typographical Union.....	3,139	142,586.28
10. Norwegian Central Union of Printers.....	1,882	45,904.08
11. Finnish Typographical Union.....	1,626	19,315.44
12. Typographical Union of Romanic Switzerland.	817	15,193.93
13. Rumanian Gutenberg Printers' Union.....	424	8,858.70
14. Croatian Printers' Union.....	382	23,887.80
15. Bulgarian Typographical Union.....	300	2,698.14
16. Typographical Society of Servia.....	227	2,311.18
17. Typographical Society of Bosnia and Herzegovina	166	4,097.97
18. Luxembourg Printers' Union.....	126	2,926.85
Total	125,880	\$3,020,490.25

The total income during 1909 was \$1,484,555.70 and the total expenditure \$1,268,528.50, making a total gain of \$216,027.20.



A REMINISCENCE — THE OLD-TIME SUB-STARVER.

Drawn by John T. Nolt, printer.



A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

624-632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. XLVII.

MAY, 1911.

No. 2.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 Cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars and sixty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

W. H. BEERS, 40 St. John street, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & Sons, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & Sons (Limited), Wellington, New Zealand.
P. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipzig, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

THIS is the time of year when everybody begins to cheer up — except the printer who has no cost-finding system.

EVEN the two-or-three-man shop has a business-office expense, and if the customer isn't paying it, the boss is donating it to the public.

IF the time ever shall come when employing printers will harmonize on organization plans, the man who points the way should have his name recorded in the Hall of Fame.

OUR old friend, Dull Season, will be along in a month or so. Cogitate on the problem now and determine to put in a cost system in the breathing spell. Good advice? Ask the man who has one.

CHAMP CLARK is in the saddle. Whether he shall ride into the White House depends largely on how well he profited by observing the "horrible examples" of the last Congress, some of whom were in favor of putting a tax on education.

BEING the Greeley centenary, the United Typothetæ of America is going West this year. By unanimous vote the executive committee decided to hold the twenty-fifth annual convention at Denver on September 4, 5, 6 and 7. There is a very active local Typothetæ at the capital of the Centennial State, and the probabilities are that the Typothetæ will have the time of its life.

DOWN in Houston, Texas, the employing printers have been taking stock, and a Galveston paper says they are going to raise prices. The stock-taking divulged the usual condition of affairs. Where there had been profit, the money had been reinvested in the plant, and printers' fortunes were found to be expressed in rapidly depreciating type and machinery. As was the case in St. Paul and Minneapolis, the printing-buying public of Houston is learning more about the trade than some of its most ardent devotees knew a few years ago.

THE good people of Quebec are sure they have a printing scandal on their hands. The provincial government had a book printed for which it paid about \$4,100. Another firm said it would have done the work for \$2,000, and still another put the figure at \$1,600, while a third thought the job worth a little over \$5,000. On the face of it, this looks suspicious, but to those who know the ways of printerdom it is all clear enough, and the proba-

bilities are that the government was not overcharged. The disparities in prices do not indicate dishonesty so much as they do lack of scientific methods in estimating.

FEW business men have the opportunity for advertising that the printer has. The automobile manufacturer, for example, may show you a picture of his machine, and give you a description of it, but only in limited instances can he show you the article itself. With the printer it is different. The literature which he sends out not only contains his message, but is in itself an example of what his product is. He may claim in his arguments in a booklet that he can do good work, but the booklet itself is the thing that proves or disproves the argument. With this opportunity his, and his alone, for effective advertising, the printer should see that he makes the most of it.

PRINTERS, and especially those in the large cities, are lax in their reading of technical works pertaining to their craft. True, the larger printing houses tend to create specialists who do nothing except certain circumscribed duties, and these specialists feel that, as long as they have no opportunity of doing any other kind of work, there is no necessity for their knowing anything outside of their specialty. This is a mistake. Aside from the old saying that a man should always keep himself fitted for the position above him, we have evidence of its being a false position in the men who are constantly scurrying around to get information on stonework, jobwork, etc., in order that they may accept more desirable positions which have been offered them. Because a man is working on tariffs, it does not follow that he should know nothing about the other branches of composing-room work.

EDUCATIONAL institutions, from the public school to the great university, are paying more and more attention to the development of esthetic tastes. The methods employed make the graphic arts play a considerable part in this education. Its effects are becoming visible in publications of all kinds, including fiction. Publishers' announcements show that an increasingly large number of books are illustrated by the photogravure and color processes. Competition in the publishing field is intense, and there is a constant striving for something better. But competition is not alone responsible for the change; nor is the answer found in a material cheapening of photogravure production. The change must be ascribed in part to a rapidly growing artistic sense that demands

something more sensuous than is possible in half-tone work. This manifestation of "high living" does not presage the eclipse of the half-tone under existing conditions, for the growth of estheticism includes all classes, and those who now have little appreciation of what we call "good printing" soon will be demanding that quality.

"THE printing business seems to have gone 'bump,'" was the remark of a person connected with winding up the affairs of a Louisville office—the second Kentucky concern to fail and receive considerable newspaper comment. Why has it gone bump? Our information is that work has been plentiful in the Kentucky metropolis. Ordinarily, failures are attributable to lack of capital, inadequate facilities, want of patronage or incompetency. If the latter reason be applied to printers it will surely comprehend the rankest phase of incompetency—doing work for less than cost. There is no dearth of competition in the commercial-printing field, but the application of business principles with necessary backbone can greatly minimize what of evil there is in that condition. We have been prone to say "Let them go ahead; the sheriff will get 'em," and so forth and so on. The sheriff gets some of them, no doubt, but it doesn't seem to relieve the situation, for frequently out of the ruins of a fair-sized house several small ones arise. If this indicates anything, it indicates that prevailing conditions can not be left to cure themselves, but that the evils must be eradicated by educational processes, long and dreary as is that road.

OUR opening article this month is worthy the attention of those interested in the important work of estimating, and everybody is vitally interested in that subject. Around estimating cluster some of the greatest of debilitating evils that beset the craft. Therefore any contribution that tends to put that work on a more orderly basis is to be welcomed. Mr. Taylor has a talent for writing easily and entertainingly on dry subjects, and we have his promise to favor us with a series of articles on several phases of business management. He is a student of the efficiency methods developed by Frederick W. Taylor, H. T. Gantt and others, and may be expected to write in the light of the best thought that is now being bestowed on the problems of production. It will be interesting to see how what we may call "efficiency" can be applied in up-to-date printing establishments. So far as we have observed, Messrs. Gantt and Taylor have achieved their notable successes in handling labor of a somewhat lower grade than usually is found

in graphic-arts establishments. The more mental activity an industry requires, the greater the amount of healthful criticism there will be. It may be talk—at times annoying and trifling—but it tends to uncover the shortest and best way of doing things.

Investigating Second-class Mail.

The threat of the current Congress to repeal the bill appropriating \$50,000 for investigating the cost of handling second-class mail not only portends the abandonment of that inquiry but indicates that Congress does not believe existing conditions should be disturbed. It seems to us that there are excellent reasons for reaching that conclusion. President Taft says that the Penrose-Overstreet Postal Commission spent \$250,000 investigating affairs. In its report this commission declared that—

(1) "Within a definite radius second-class matter, separated and consigned in packages of medium-size to one address (as most publications are), can be transported with apparent profit at the rate of 1 cent a pound," that

(2) "Any higher rate will drive many publishers to the wall and it is impossible to increase the rate to any extent worth the attempt," that

(3) "Subscribers are getting the advantage of the low rate," and that

(4) "No sane man will deny that second-class matter is the immediate cause of great quantities of first-class matter."

Knowing the disposition toward second-class rates of some of the commissioners, we are forced to the opinion that only the most incontrovertible proof caused them to report as they did. Is there any rational ground for supposing that a new commission composed of novices in postal matters will find new facts, after a lapse of three or four years?

The "Peanut" Thinker.

There was a time when prejudice against trades unions, among some employing printers, was a source of danger to harmonious relations between employer and employee. And to a degree it still is the case. In this day, however, the chief danger from this species of prejudice comes from a narrow-minded antipathy among some members of trades unions for employing printers' associations. Of course, the intelligent journeyman printer is gratified to learn that the employers are getting closer together. He understands the meaning of coöperation and knows that the better organized the employers, the better it will be for his organization. But the "peanut" union man is continually being disturbed by nightmares. He sees great clouds of organized employers threatening the very existence of his union, and he never

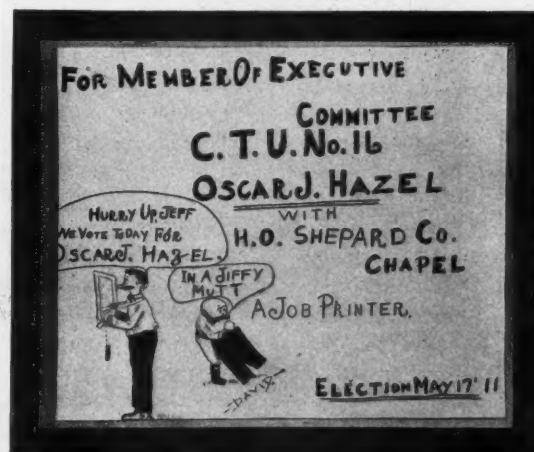
loses an opportunity to condemn associations of publishers and employing printers.

But this prejudice is a temporary institution. The evolutionary process will sooner or later wipe it out, and journeymen and employers will in the future be congratulating one another on the success which has attended each other's movement for the complete organization of the trade's membership.

The Road to Printorial Success.

If an inventory were taken of the failures in the printing trade, it undoubtedly would be found that the great majority of them had made price rather than quality their chief concern. The printer who begins his business career with the idea that he will be able to overcome his competitors with lower prices is doomed to failure at the start. The world already is full to overflowing with the products of men who measure their output by the yard, or pound, or thousand. To succeed in this maddening scramble for the almighty dollar is the work of a Hercules. And when riches are achieved, the empty shell of success is the only reward.

But even if the accumulation of money be accepted as one form of success, the surest road to that goal, in the printing business, is through the performance of good work. The field is not overcrowded—in fact there is a crying need for better printing in every nook and corner of the globe, and while craftsmen are falling over one another in a rush for orders of shoddy and meaningless printing, on the other side of the street there is a rich harvest for printers who choose to put character into their work—giving to the patron a service which shall be measured, not by its bulk, but rather by its power to gain and hold the attention of intelligent men and women.



A HAND-MADE ELECTION CARD.



Ther ar 2 thingz I lik in a Rooster—Th' kro that iz in him
an' the spurz he baks up the kro with.—*Josh Billings.*

Photograph by R. R. Sallows, Goderich, Ontario.

Written for THE INLAND PRINTER.

APPRENTICE PRINTERS' TECHNICAL CLUB.

NO. VI.—BY W. E. STEVENS,
Assistant Instructor, Inland Printer Technical School.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman street, Chicago.

THROUGH A MODERN COMPOSING-ROOM—Continued.



NO doubt all of you have heard the expression "he keeps his eyes peeled." This is used in a figurative sense, and doesn't mean that this person's eyes are any different physically from those of other people. It means that he is a close observer—that he sees with his mind, through his eyes. Try and recall some one who has been spoken of in this way or pick out some one to whom you think the expression would

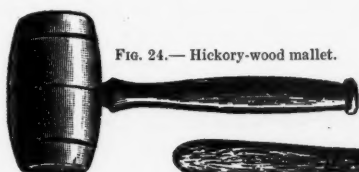


FIG. 24.—Hickory-wood mallet.



FIG. 25.—Rawhide-bound mallet.

apply, then ask yourself the reason for such a choice. The answer will be that this person has a markedly distinctive faculty for searching for, getting hold of and hanging on to ideas and suggestions. Now that's just what I want you to do when you read the articles in this department—be observing—keep your eyes peeled. Limited space



FIG. 26.—Planer.

will not allow of an exhaustive treatise on the different subjects taken up; therefore you should supplement such reading with a little research work of your own. In this way you train and develop the power of observation, and that power is one of the greatest assets a boy can have. Genius and Talent are synonymous with Observation.

Don't simply read with your eyes and at the

same time have your mind on other things, but instead banish all outside thoughts and let your mind read *with* your eyes. Any simpleton can behold an object—a chair for instance—but it takes a wiser person to tell what kind of wood the chair is made of, what color it is, how the pieces are joined together, etc.

Now to resume our trip through a composing-room.

Well, Johnny, if you're through looking at those roller-bearers we'll go over and watch the "stone-men" work. These men arrange type-pages and lock them up together so that when printed the sheets will fold correctly. The laying out of the pages is called imposition. What—call them "impostors"! Your idea is, that because men who do composition are called compositors, those



FIG. 27.—Proof planer.

who do imposition should be called impostors? Well, the idea is all right, but I'm afraid it would be a hard matter to change the name from stone-men to impostors, and, furthermore, it is questionable as to whether the change would be of any advantage.

Yonder son of the Village Blacksmith who is so industriously hammering type-pages is, in printers' language, "planing a form." The idea is to push down level all type, cuts and rules without injuring the material, but this fellow seems to have a misconception of the idea. Even though you seem to do everything wrong, I believe, Johnny, you would know better than to pound type in such a manner.

That particular style of a "hammer," as you call it, is made entirely of hickory wood and is known to printers as a *mallet* (Fig. 24). There are other kinds of mallets made, some of lignum-vitæ (an extremely tough, hard wood from tropical South America), others of solid rubber molded over an iron core, and still others of rolled rawhide with a wooden handle; but they are all used for the same purpose—planing forms and pounding proofs. The method of pounding a proof I will explain later.

Here is another very popular mallet called a *rawhide-bound mallet* (Fig. 25). The advantage of this kind over the plain hickory wood is that the rawhide bindings on each end prevent the wood from splitting.

In planing a form, a piece of wood, or a *planer* (Fig. 26), as it is called, is laid on the pages and struck with a mallet, thereby leveling the printing surface. These planers are usually made of maple wood, and, as you can see, the upper part of each side is grooved so as to facilitate handling them. Before using a planer one should be very careful to wipe the face so as to remove all particles of dirt or metal; such particles adhering would injure the type. Another precaution is to

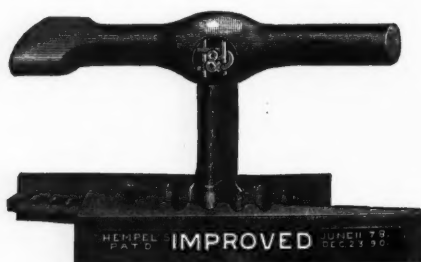


FIG. 28.—Quoins and quoin key.

always lay a planer on its side, thus keeping the face as free from dirt as possible.

This planer that you think looks like an enlarged blackboard eraser is a *proof planer* (Fig. 27). It differs from a type planer in that the face is covered with felt. Just step over to the next imposing-stone and you can see for what purpose it is used. The form you see on the stone is altogether too large to be accommodated on the bed of a proof press; therefore a method is employed which is called "pounding" a proof. Now watch how the man does it. First he inks the entire form and lays over it a sheet of paper which has been dampened on one side with a sponge, keeping the dampened side up. The proof planer is then placed on a page and pounded until a heavy impression is obtained. Page after page is gone over this way until the entire form is finished, after which the paper is gently pulled off and there's the proof. Interesting, isn't it?

These little wedge-shaped affairs are called *quoins* (Fig. 28). They are used for the purpose of locking up pages inside a chase. After laying out the pages correctly and putting the required furniture or reglets between and around them, these quoins are placed in certain positions and locked together with a quoin-key in this manner (see Fig. 28). Care should be taken not to lock the quoins directly against the side of a chase, for then they are likely to slip, loosening up the pages and sometimes causing a lot of damage. If a reglet or a piece of furniture can not be placed between the quoins and the chase a strip of cardboard should be used.

Now we will go along a little further and examine some of the tools that the compositors use.

This machine is called a *lead and rule cutter* (Fig. 29). On this cutter any thickness of leads or slugs up to twelve points can be easily cut and brass rule up to six points in thickness can be cut as well. On the largest sizes ten-point brass rule can be cut nicely. Some of the most improved cutters are equipped with a micrometer or point gage, which can be accurately set from six points to forty-five picas by points. The bed gages of all these machines are graduated by picas.

This machine is called a *mitering machine* (Fig. 30). It is used for mitering the ends of rules so they will join together nicely. Any size of brass or metal rule can be handled. The top plate, against which the rule rests, can be moved around and set to any angle. The machine is mounted in a wooden box, which catches the shavings, and at the front end is an emery-board on which burrs can be rubbed off the rules.

This "brass pan," as you call it, is a *galley* (Fig. 31). There are a number of different kinds of galleys, called newspaper galleys, linotype galleys, job and book galleys and storage galleys, but they are all used for the purpose of holding type or type-pages.

Here we have a *composing-stick* (Fig. 32), or a "stick," as it is commonly called. This is one of



FIG. 29.—Lead and rule cutter.

the most recent sticks on the market and, as you can see, it can be adjusted to picas or nonpareils and rigidly secured in these positions. Composing-sticks are used in setting up type to different measures and one should be very careful not to drop them on the floor or to strain the knee (that part which is movable) by tight spacing. Such carelessness spoils their accuracy and causes more or less trouble.

There are many different kinds of composing-

sticks made, but outside of the news stick they all have a sliding knee and practically the only difference between them is in the way the knee locks. News sticks are small, just fitting the hand nicely, and are either made in one piece or the knee is set stationary to a thirteen or thirteen and one-half pica measure — the usual widths of news columns.

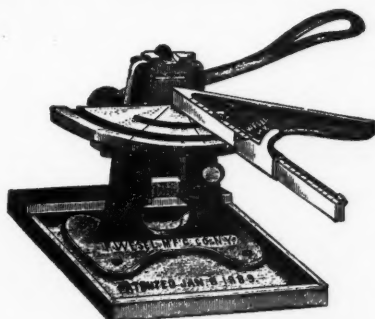


FIG. 30.— Mitering machine.

This long, wooden stick is called a *broadside* or *poster stick* (Fig. 33). It is used for setting type, usually large sizes, in extremely wide measures. Note that in this stick the knee is fastened by a screw.

These *tweezers* (Fig. 34), as they are called, are very useful in correcting tabular matter, but in the hands of a careless compositor are danger-

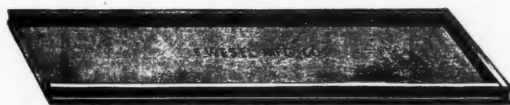


FIG. 31.— Galley.

ous to type-faces. In pulling out type with the tweezers there is always the danger of a slip, and this generally means a spoiled type. Good workmen find very little use for tweezers other than making corrections in tabular matter, where the short measures and rulework will not admit of lifting lines with the fingers or on a rule.

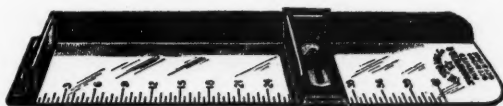


FIG. 32.— Composing-stick.

Here are two *hand rollers* (Fig. 35). They are used for inking up type-pages before proving them. As you can see, the large roller is controlled by two handles while the small roller has but one. Rollers should always be kept free from dirt, for unclean rollers cause a poor distribution of ink, therefore poor proofs.

TO APPRENTICES.

The envelope corner-card shown in Fig. 1 is the work of Mr. Joseph M. Cassady, an apprentice printer of Spokane, Washington. Mr. Cassady has worked at the trade only three years, but during that time he has acquired a



FIG. 33.— Broadside or poster stick.

knowledge of display composition which might well be envied by some older men who have "served their time" and are now full-fledged journeymen.

Out of a number of designs which Mr. Cassady sent to this department for criticism, I selected the corner-card for reproduction as it suggests certain changes for improvement, a discussion of which might perhaps be interesting to readers of this department.

The original design was run in two colors — bronze-red and dark blue — on white stock. On the principle that a design should contain a much greater proportion of the cool color, there is an excess of the warm color — red — used. By running the panel rules, "The Tribune" line,



FIG. 34.— Tweezers.

the proof-press decoration and the word "Printing" in the bright color, a flashy, showy effect is obtained which is rather displeasing.

My first suggestion would be to cut out some of this color by omitting the heavy panel rules and in their stead placing parallel rules of a weight which will harmonize in tone with the type-matter. By so doing the panel can be run in the cold color — blue — and it will serve as a very pleasing, harmonious frame; holding the entire design together nicely and not forcing itself upon the attention, nor hindering the reading of the message.

The next point for correction is a too wide spacing between words in "The Tribune", line. In setting text type one should be careful not to allow too much space between words, lines or letters. If this is not observed a line is broken up into spots of color instead of keeping an even tone. With the panel form changed, the top of the upper panel could be filled by setting the main line in a larger size of text type.

When setting up the postoffice and State it is always well to keep these names together. There is no rule which says that it is wrong to separate them, but as a personal

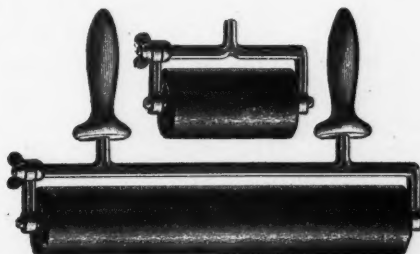


FIG. 35.— Hand rollers.

opinion and from an observation of high-class commercial printing I believe this point is well made. A larger type-size for the line "New Hampton, Iowa," would square up nicely with the line above.

The group above the proof-press decoration is rather unbalanced and could be improved by setting the lines "\$1.50 per Annum" and "Published Wednesdays" in a larger type-size; centering all the lines and securing a more symmetrical appearance.

The lower group could be improved by setting the lines in a pendant form, which is the most pleasing in typog-

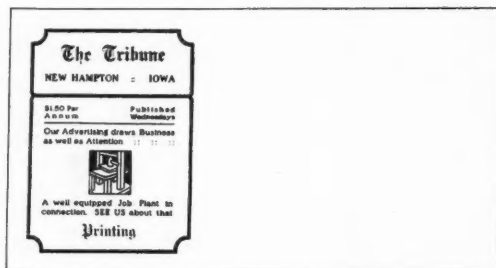


Fig. 1.

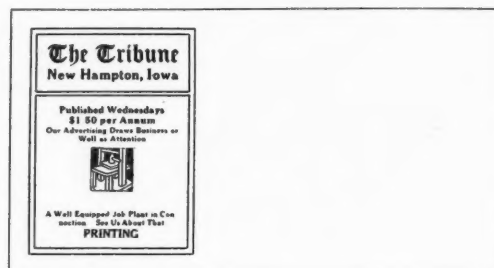


Fig. 2.

raphy. To produce this form and allow plenty of white space around, it is necessary to set the word "Printing" in roman instead of text type. This, however, does not harm the effectiveness of the group.

Fig. 2 shows a resetting of the corner-card design, and in this all the suggestions for improvements are shown. Study the resetting closely — comparing it with the original design — and remember that any designs you care to send to this department will be criticized very carefully through personal letter.

The questions asked below are given as a test. It would be a good idea to write the answers as best you can and then, to verify these answers, refer to the descriptions given in THE INLAND PRINTER for April.

What is a galley-cabinet? What is a galley-rack? What is a "stone"? What are chases used for? Can you explain the difference between an ordinary form-truck and a printers' patent form-truck? What is a form-rack? What are roller-bearers?

In the March issue an error went through this department which the writer now hastens to correct before any damage is done. Older printers will understand it as an oversight, but not so the boys, for whom these articles are written.

In speaking of some professional stationery being set in all capitals, type-faces such as Brandon, Blair and Engravers Old English were mentioned as being cut for this purpose. Engravers Old English is a text type, and the illegibility of text capitals prohibits their being used together to form words. The writer should have said Engravers Roman.

The text or gothic capitals were originally designed to furnish decorative "spots" in a page, and hence were exceedingly complicated.

(To be continued.)

EDITORS AT SEA.

The editor of the *Optimist*, a monthly published on board the U. S. S. Connecticut, flagship of the United States Atlantic fleet, for the "interest of you, him and me," which concatenation of personal pronouns rings like the sign of a South Clark street Chink merchant, invites criticism of the publication from THE INLAND PRINTER. The *Optimist* is a neat and newsy paper, and with a little better ink and a little more squeeze on the press would print a little clearer. It has several inserts from half-tones printed in sepia that are very interesting and very well done. We note that

another sea-going editor, who conducts the *Bluejacket*, has fallen on the *Optimist* pessimistically and the *Optimist* "comes back" after the ideal manner, thus:

A CRITICISM ON CRITICISM.

We note in the March issue of the *Bluejacket* a rather severe and unjust criticism of *The Optimist*, to which the publishers of this publication take exception.

As published in our editorial columns each month we invite criticisms and suggestions for improvement. We do not, however, invite any unjust criticisms by editor critics who place themselves on high pinnacles of knowledge, and represent things about this publication that are not so. The editor of the *Bluejacket* apparently has the idea that it is binding on him that he should maintain a special column in his paper to criticize the efforts of printers on board ship who are endeavoring to publish a ship's paper under almost insurmountable difficulties.

We would like for the criticizing editor of the *Bluejacket* to kindly give an explanation of the reasons that prompted him to make this unwarranted attack on this publication. Surely it was not through ignorance, for a man that has published a paper as long as the editor of the *Bluejacket* should certainly be able to distinguish between a woodcut and a half-tone or an electrotpe. As regards zinc etchings, appearing in this paper, there are only two, the cover-design and the word *Optimist*, at the head of the editorial column.

We have not, however, made the mistake of printing things that should appear in verse form as prose, as is noticed on page 215 of the last issue of the *Bluejacket* regarding the recent catastrophe on the Delaware. Such mistakes as this tend to destroy euphony and ruin what would otherwise be good articles.

Bury your little "hammer," or at least use it in a judicious manner, refraining, if possible, from using it to the detriment of any one; also pay a little more attention to the edification of your own publication, rather than attempt to discourage the honest efforts of others.

THE PUBLISHERS.

PUT ON THE DEFENSIVE.

A distinguished novelist recently found himself traveling in a train with two very talkative women. Having recognized him from his published portraits, they opened fire upon him in regard to his novels, praising them in a manner which was unendurable to the sensitive author.

Presently the train entered a tunnel, and in the darkness the novelist raised the back of his hand to his lips and kissed it soundly. When light had returned he found the two women regarding one another in icy silence.

Addressing them with great suavity, he said: "Ah, ladies, the one regret of my life will be that I shall never know which of you it was that kissed me!" — *Ideas*.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.

THE founder and publisher of the Berlin *Papier-Zeitung* (*Paper Journal*), Dr. Carl Hoffman, on March 2 attained his seventy-fifth year, still fresh in body and mind.

THE city administration of Halle a. S. is about to establish a municipal bookbindery, and hopes by doing so to save 15,000 marks (\$2,850) annually. This will no doubt prove a vain hope.

THE Academy for Experiment and Instruction in Photography, Engraving and Processwork at Munich intends to use a part of its new building for a museum of photography and reproductive processes.

AT a meeting held in Cologne, the paper manufacturers of western Germany resolved to raise the price of all varieties of wrapping and packing paper, thus following the example of the paper manufacturers of southern Germany.

THE Art Trades School at Frankfurt a. M. on April 3 opened a new division for the graphic arts, with two classes in typography and lithography. These sections, together with the necessary tools and machinery, will be housed in a new building just completed for the Art Trades School.

THE Mutual Benefit Association of the German Bookdealers and Bookshop Employees on April 2 attained its seventy-fifth year. It was started in 1836 with 207 members. Up to now it has expended nearly 1,500,000 marks (\$360,000) in benefits. At present its assets amount to 800,000 marks (\$192,000).

THE *Zeitung* of Frankfurt a. M. has adopted the new Mertens process of printing its illustrated pages. The pictures are printed on separate cylinders before the paper reaches the cylinders which print the text. The process is of an intaglio nature, the ink being wiped off the high parts, remaining in the depressions, to be transferred to the paper as in steel and copper plate printing.

APPERTAINING to the present effort of the advocates of the Latin (*Antiqua*) types to induce the government to restrict the use of the German (*Fraktur*) types, comes a letter from Dr. Friedrich Solger, of the University of Pekin, China, wherein he says: "The idea that it is extremely difficult to learn two alphabets, of twenty-five letters each, is quite amusing in this country, where every cultured person sees a distinction in knowing how to read at least five thousand word-signs."

DOCTOR MERTEN'S process for the autotypic illustration of newspapers, mentioned several times in THE INLAND PRINTER, has now a competitor in a printing method invented by Doctor Robert Faber, of Magdeburg. This process, which applies on rotary presses, is said to print at a much greater speed though with results somewhat less fine than the Mertens process. Patents have been applied for and the right to make the necessary machinery assigned to the noted press-building house of König & Bauer, at Würzburg.

THE recently formed association of photo and heliotype printing concerns has entered into an agreement with the workmen of their trade, in regard to a wage-scale, the one heretofore existing having terminated, which gave cause to fear trouble and strikes. Up to January 1, 1913, a day's work will be eight and one-half hours and after that date eight hours. The minimum wage was raised 2 marks and is now 27 marks (\$6.42) a week. The first hour of overtime is to be reckoned at an advance of twenty-five per cent,

the following ones thirty-three per cent, and Sunday work fifty per cent. One apprentice is permitted for one to five journeymen. The new scale is to be in force until December 31, 1915. In consequence of this agreement, the photographers of Berlin, who had already tendered their resignations, withdrew them.

IN connection with the contest in Germany between the advocates of the German (*Fraktur*) and the Latin or Roman (*Antiqua*) alphabetic styles, Prof. Dr. Jaensch, of Berlin-Halensee, offers a prize of 1,000 marks for a solution of the letter problem. Through appropriate scientific and indisputable physical tests it is to be determined what basic properties governing the easy and quick readability of a universal alphabet, especially for printing, are worthy of consideration, and which letter-forms in present use have the most of these properties. Everybody is invited to compete for the prize.

THE well-known Genssch & Heyse typefoundry, of Hamburg, which was the leader in introducing in Germany a system of uniformly lining types, has bought the E. J. Genssch typefoundry, of Munich, and will continue it there as a branch of the main house. About eleven years ago, Herr Hermann Genssch, the present head of the Hamburg house, made a tour of the American typefoundries, to gather what good points he could find in their practice. As a result, immediately upon his return he started to work on a lining system, based upon the principles outlined by Mr. N. J. Werner and followed with such success by the American and Inland typefoundries. He had some trouble overcoming trade jealousies, but finally conquered, and now Germany has a universal system, called "*Die Deutsch Normal-Schriftlinie*."

THE noted printing and publishing house of B. G. Teubner, of Leipzig, with a branch at Dresden, on March 3 celebrated the attainment of its one hundredth year. It employs in the two cities 950 persons, 41 cylinder presses, 1 rotary and 126 auxiliary machines. The present yearly output from its presses is 68,500,000 sheets of printed paper. The house publishes the *Dresden Journal* (now in its sixty-fifth year), also since 1831 at Leipzig the *Königliche Leipziger Zeitung*, a journal started in 1660. Among its other periodicals is the popular illustrated *Daheim* and *Der Bazar* (the forerunner of the American *Harper's Bazar*). Since 1850 it has been publishing the "*Bibliotheca Teubneriana*," which now comprises 550 volumes, by 250 authors. It also publishes a series of scientific works, "*Aus Natur und Geisteswelt*" ("From the Realms of Nature and Intellect"), at present having 350 volumes, and another series, "*Kultur der Gegenwart*" ("Modern Civilization"), which will reach 80 volumes. In addition to numerous minor publications, it issues an "*Encyclopädie der Mathematischen Wissenschaften*" (Encyclopedia of the Mathematic Sciences). In honor of its century the Teubner house issued a superbly printed complete catalogue and a history of the concern.

GREAT BRITAIN.

THE late Sir William Agnew, proprietor of *Punch*, left an estate valued at £1,353,592 (\$6,587,723). It may well be supposed that he did not gain all this wealth by providing humor for the English people.

A LONDON compositor, Mr. J. R. Haworth, who died, recently, aged nearly ninety, has an odd record. By rigorous self-denial, at times depriving himself of the barest necessities of life, he had managed to save and donate to the Printers' Pension Corporation £1,600 (\$7,784) in cash, besides endowing a home at Wood Green at a cost of £300

(\$1,460). He had another hobby, which was bell-ringing, because of which at his death a peal was rung in his honor at St. Paul's Cathedral, by the Ancient Society of College Youths.

A DAY-CLASS in typography for apprentices has been started at the Municipal Technical Institute at Belfast, Ireland. It began with sixteen entrants and is held every Tuesday from 2:30 to 6:30 P.M.

THE railway-ticket printing-office of J. R. Williams & Co., at Liverpool, was destroyed by fire, February 25. The loss is about \$140,000. Some one hundred and fifty work-people were thrown out of employment by it.

THE plant of the printing and publishing firm of Billing, Son & Co., of Birmingham, was almost entirely destroyed by a recent fire. The loss reaches \$25,000. About four hundred people were thrown out of work as a consequence.

BECAUSE twenty-two of their pressmen laid down their work immediately after "giving notice," Waterlow & Sons, of London, brought suit against them for damages. It appeared in court that they had stopped so soon because they were asked to do work which seemed to come from another printing-office where the men were out on a strike. They were each fined two weeks' wages and 7 shillings costs.

THE City and Guilds of London Institute, in its last annual report, states that the number of students in typography and lithography for 1910 was 2,194, against 1,835 for the preceding year. The examiners again lament over the "very indifferent spelling" of many of the candidates in the typography section; and they will likely continue to thus lament as long as English orthography remains as it now is.

THE struggle between the master printers of London and their employees, instead of being a contest over a shorter work-day, has developed, it seems, into an "open-shop" question so far as one-third of the printing-shops are concerned. Two-thirds or more of the offices have granted the fifty-hour week to their employees, and now the work in hand is to induce the remaining ones to do likewise and return some 1,200 workers who, at last accounts, are still out, to their former places. This probably will be a matter of time, just as it was with the recalcitrant printing-offices in the United States when the eight-hour struggle was going on there. The *Printing World* terms the outcome "a sweeping victory" for the workmen, and advises the houses which are still holding back to "yield voluntarily and with a good grace." The *Caxton Magazine* calls it "a clear win for London," and chides the masters for the tactless handling of their side of the struggle. To aid the movement, the lithographers employed in the now "open" houses went out on strike, February 25, that is, handed in their resignations. Though the unions of the provincial cities and towns desisted at the last moment from pressing the demand for a shorter work-day, it can not be said that they are entirely acquiescent. There is still more or less agitation going on among them. The masters have in instances conceded fifty-one hours, but with fifty hours ruling in London it is not likely that this will be satisfactory. To keep its members and the public informed as to the progress of affairs, the London Society of Compositors started a paper called *The Daily Herald*, issued every day except Saturdays, Sundays and Mondays. It may be added that the weekly contribution of its members to the strike fund has been reduced from 5 shillings to 3 shillings (\$1.20 to 75 cents).

FRANCE.

THE Syndicate of Constructors of Printing Machinery of France has arranged for an international exposition of

machinery used in the graphic arts, to be shown actually at work. It will be open from July 2 to 25 next, within which time the Master Printers' Union of France will hold this year's congress.

M. MICHEL, the head of the largest photogravure and galvanoplastic house in France, died last February. He was the first (about fifty years ago) to produce electrotypes for French newspapers and magazines. His sons will continue the business.

THE compositors on the Parisian morning papers have at last succeeded in inducing the street railway companies to have their latest night cars leave the printing-house district at 2:30 A.M., to facilitate their early return to their homes. The offices being all centered in one neighborhood, this concession to the printers was an easy matter.

M. JOANNE, who belonged to the staff of the noted Hachette publishing house, is celebrated in France just as is Bädecker in Germany, for it was he who got up the excellent French guidebooks published by the Hachette house. M. Joanne has now retired from active work. This gave occasion for his employers to honor him with a big farewell banquet.

THE National Printing Office of France, which was established by King Louis XIII., in 1640, is about to move into the new buildings erected for it. The expenditures for these, reaching to 12,000,000 francs (\$2,316,000), have given cause to much scandal and recrimination. The commission having in charge their construction was composed of government officials and legislators, technical men having been entirely overlooked in its appointment.

THE contest between the "reformers" and the "radicals" at the recent election for members of the Central Committee of the French Typographical Federation was decided in favor of the former, the members in office being reelected by a large majority. The proofreaders and pressmen up to a year ago had separate unions, but now belong to sections subordinate to the federation. These proofreaders and pressmen, it is said, are the most radical of the Parisian "radicals."

THE French government has been making inquiry in manufacturing and trade circles as to the advisability of having another international exposition at Paris, in 1920. To this it received a great number of discouraging replies. The book-trades syndicates in particular made known their unwillingness to participate, being tired of continually making exhibits which were productive of no material benefit. The printers and publishers expressed themselves as preferring expositions which were restricted to but one industrial line.

ITALY.

LAST year 6,788 different books were published in Italy. Only 21 were English, but there were 65 translations from this language.

THE fifteenth International Press Congress will be held this year at Rome, on May 4. King Victor Emanuel has invited the participants to a reception in the gardens of the Quirinal.

A RECENT international contest for prizes offered by *Il Risorgimento Grafico*, published at Milan, for the best composed modern title-pages, seems to have evoked but little interest among the craft, as only six entries were made, none of which was deserving of the first prize. This does not give evidence of enterprise or spirit among the compositors of southern Europe, especially as the best entry made was by a German, who received an "encouragement" prize of 50 lire (\$10). However, *Il Risorgimento*

Grafico will repeat the prize offer and give the craft of its vicinage another opportunity to show its ability. By the way, this periodical is among the handsomest ones which reach your correspondent's desk and reflects much credit upon those producing it.

At the recent congress of Italian trade unions it was agreed that composing machines were to be operated only by compositors who had gone through their apprenticeship and that the monotype casters should be worked only by professional typefounders. War was declared against establishments which undertake to do mechanical composition for others.

AFTER long agitation in a number of Italian cities, accompanied by more or less of striking, a wage-scale was agreed upon in March, at Rome, by the master printers and their employees. It will be in force until March, 1917, and fixes the following minimum wages: Compositors working on time, nine hours per day, 28 lire (\$5.40) per week; pressmen, 35 lire (\$6.75) per week; compositors by the piece, 56 centissimi (11 cents) per one thousand letters. The rate for machine compositors remains as before, 8 lire (\$1.55) per day of seven hours. Overtime is rated at an advance of twenty per cent before and seventy-five per cent after midnight; on holidays at thirty-three per cent advance. Bookbinders receive 27 lire (\$5.21) and helpers 21 lire (\$4.05) per week. The most important point gained by the employees is a nine-hour day.

BELGIUM.

THE family of M. Van den Broek, of Brussels, has given to the International Press Museum of that city an extensive collection of old newspapers, comprising more than forty thousand different titles, among them numerous publications of the years 1798, 1848 and 1871, which have especial historic interest.

A BOOK-SCHOOL has been started at Brussels by a number of specialists, under the direction of M. O. Grojean, in the Musée du Livre. The first course was given in March and April and comprised four lectures each by five instructors, who treated the history and technic of books, bibliography, libraries and paleography. The next course will be started next October. Entrance to the lectures is free.

A BELGIAN artist and writer, M. Charles Doudelet, has been laboring some twenty years on a work, which he calls "*La Beauté du Livre*" ("The Beauty of the Book"). It is a history of the art of bookmaking in all countries and in all ages, from the earliest to the present. In order to arouse a proper interest and help secure subscriptions to enable him to publish it, he made a select exhibit from the fifteen hundred plates which are to be used in illustrating it. The exhibit was made in the rooms of the Maison du Livre, at Brussels.

RUSSIA.

THE Douma recently passed a bill making Russia an adherent of the Berne Copyright Convention.

A WEALTHY Russian, whose name is not given in the report (possibly unpronounceable if it were), sent out the invitations to attend his golden wedding on cards made of pure rolled gold. The reading-matter and ornamentation were inlaid with enamel. Each card weighed twenty grams and the two hundred cards used are said to have cost nearly \$4,800.

SWITZERLAND.

THE Berne International Copyright Convention—established to protect literary, artistic and photographic works—will this year attain its first quarter century of existence, having been inaugurated September 9, 1886. Sixteen countries now belong to it. If a copyright is obtained

in any one of these countries it holds good in all the others of the convention. The larger countries which do not yet belong to it are Austria, Hungary, Portugal, Greece and nearly all of America. Russia and Holland have recently joined.

HOLLAND.

ACCORDING to the *Weekblad voor den Boekdrukker*, the old and noted printing-office of Ch. Enschedé, at Harlem, has obtained orders from Germany for the printing of sixteen "standard works." Mr. Enschedé says: "We print for large German publishers standard works with types which they can obtain nowhere else. We printed the '*Nibelungen Not*' with the original Unger types, of which we are the sole possessors and which are now desired in Germany." In addition M. Enschedé makes a remark that many other printers may well take heed of: "We do not print for nothing. Whoever comes to us must pay well. But that is for me not the main point. My desire is to produce only worthy things in a worthy manner."

SPAIN.

THE Cortes, on reassembling on March 2, had presented to it a report of the two trials of Ferrer, who was executed in 1909. This report was printed by the *Journal des Seances* office and extends to ten or more volumes (7,840 pages). Two thousand reams of paper were called for and the contract with the printers allowed only one month for the completion of the work. Sixteen hands worked day and night to get the volumes out on time.

BOHEMIA.

A GRAPHIC trades bank has been organized at Prague, with a capital of 2,000,000 crowns (\$400,000), of which one-fourth was subscribed for at once.

THE strike of the lithographers at Prague, which was begun November 28 of last year, was ended March 1, by an agreement between masters and men. A new wage-scale was adopted, which shortens the work-day one-half hour every two years. The new scale is to be in force until 1917.

CHINA.

WITH the beginning of this year the most prominent German paper in eastern Asia, the *Ostasiatische Lloyd*, entered upon its twenty-fifth year.

AMONG a foreign or European population in Shanghai of 6,293 persons there are but 33 compositors and pressmen and 33 journalists who are not natives.

BULGARIA.

THE lockout of the printers at Sofia has been ended through concessions made by both sides of the controversy. The existing wage-scale remains unchanged and the workmen have temporarily desisted from pressing their demands. The masters propose to meet in the near future to arrange a general wage-scale for the whole of Bulgaria.

TURKEY.

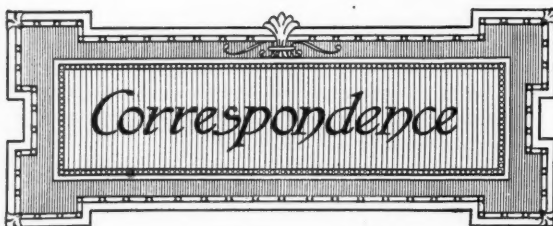
A MOVEMENT is on foot at Constantinople, fostered by the Ottoman Typographical Union, by which it is intended to establish a minimum scale of wages, an eight-hour day, a five-hour night and a limitation of child labor.

FINLAND.

THE strike of the Finnish printers, which has lasted since January 1, is now ended in eleven provincial towns, having failed of its purpose. The men returned to work under the old terms.

HUNGARY.

ON March 2 the city of Budapest assumed the billposting privileges of the community as a municipal monopoly.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE QUESTION OF "STYLE."

To the Editor: BROOKLYN, N. Y., April 3, 1911.

While the bosses are busy in trying to find out what the printing they do costs them, and how to get the price from the public that they think they ought to have, there are some of the employing printers who have been investigating why some printers are able to do work for so much less than they are able to do it. I am a practical printer, I never was foreman or boss nor have I ever run an office for myself on the side. I have just plugged along doing my work as well as I could, and I have seldom been out of a job. Printers at the case and machine can see what is going on all right in the printing game, but they do not care to butt in with any remarks, but I am prompted to suggest that if there were a little more management and a little less talk about management there would be more efficiency. There is nothing that will take the ambition out of a printer quicker than having to do work over that should have been done right in the first place, and the most frequent cause for doing work twice is the observance of the office bogey, "style." Every proofreader that comes along has some bug about "the English language" and wants to reform or deform the style. I know an office that has changed styles steadily in the past ten years so that there is neither head nor tail to the jumble of inconsistencies. The records of past proofreaders are seen in some of the quiddities that have been allowed to remain by the successors who have been keen on some particular fad of their own to the exclusion of all else.

There is more leakage of profits around the boggling methods of running the proofroom than any other that has come under my observation.

COMP.

APRIL COVER-DESIGN OF THE INLAND PRINTER.

To the Editor: PASADENA, CAL., April 10, 1911.

I feel that I must speak a good word for your cover-design for April. It is most appropriate and illustrates the situation exactly. There are two printers facing each other, puffed out to the fullest extent trying to put on a good front, and looking daggers at each other. The artist also puts in just a sprig of peacocks' tails to show their "natural pride." The backbone of each is all doubled up under him instead of being straight and stiff. All this time the plums are dropping—each succeeding one larger than the last, and neither is getting any. How true to life!

EUGENE A. GRANT.

[The interpretation of the allegory worked out by the imagination of our correspondent is very interesting. The artist, Mr. F. J. Trezise, worked better than he knew, while simply intent in applying to decorative purposes the *motif* of the sea-horse, the small hippocampoid fish having a head and body resembling a horse. Artists have at various times

this *motif*, and W. W. Denslow, the well-known artist-designer and author of children's books, used it for his mark or totem. There are many forms of the sea-horse species, but the one conventionalized in the design is the one common to the American Atlantic coast. It attains a length of about three inches. A curious feature of the male sea-horse is that it has an abdominal pouch in which it hatches the eggs. But Mr. Grant sees in all this that it is just "horse and horse" with the printers.—EDITOR.

SOMETHING ABOUT "MOTHER'S DAY."

To the Editor: PHILADELPHIA, PA., March 25, 1911.

One day of the whole year for the whole world to honor "Mother"—or her memory—through loving thought, letter, visit, gift, or good deed.

Are you with us in celebrating this international holiday of all creeds, classes, races and countries?

Men and nations may differ as to the fitness of many holidays, but all will surely unite in a movement to exalt the home and motherhood in a way that adds to the integrity of domestic and national life.

Last May some thirty of our governors asked citizens (through proclamations or otherwise) to observe Mother's Day. Over 50 (1910-11) governors have indorsed the day.

The wonderful national celebration in the United States was effected by newspapers, governors, mayors and heads of organizations officially asking for observance.

Through ministerial unions, and state and city Sunday-school superintendents, churches and religious organizations were reached.

Through state and city superintendents of schools, day schools and colleges were interested.

All celebrated through special exercises and the distribution and wearing of the "international memory flower of mother and home"—the white carnation.

Patriotic and fraternal societies attended Mother's Day church exercises in a body wearing the white floral badge.

Railroads, business houses and clubs gave the white flower to customers and employees. "Shut-ins" in hospitals, homes and prisons were also given the memory flower.

An official program and badge are being gotten out for churches, Sunday-schools, societies and day schools, etc.

We want every one to celebrate. *Can not you help?*

ANNA JARVIS.

Founder of "Mother's Day."

[Miss Jarvis states in a private letter that there are no funds back of "Mother's Day"—simply her own limited efforts and the *mother-loving hearts of all classes*. THE INLAND PRINTER makes its contribution to the work in the frontpiece in this issue. At the time of writing, Governor Deneen, of Illinois, issued a proclamation designating Sunday, May 14, as "Mother's Day," and asking that the day be properly observed in the churches by appropriate addresses. The proclamation follows:

The inauguration last year of the observance of Mother's Day met with the hearty approval of all who appreciate the uplifting and ennobling ideals which center around the name of mother. The influence of these ideals upon our private, social and public life has been elevating and purifying, and the custom of setting apart annually a day in which, in churches and other places of public gathering, sermons and addresses may be delivered upon themes commemorative of the debt of gratitude we owe to the mothers of the country for the sentiment of affectionate loyalty and devotion which their lives have everywhere illustrated, and in which their example is one of the best heritages our country possesses, is one which can not be too much honored.

I therefore hereby designate Sunday, May 14, 1911, as Mother's Day, and urge the citizens of Illinois to spend a portion of the day in a manner suited to express the appreciation of our citizens of the lofty sentiment for which it stands.]

A VOICE FROM THE RANKS.

To the Editor: BUCKHANNON, W. VA., April 7, 1911.

One result of the agitation of the question of printing costs has been to bring more prominently into the limelight that historical figure, "the country printer," and much good advice along the line of cost finding has been given him by the leaders in the art preservative. This subject of cost finding is far reaching in its scope, and is of vital importance to the worker in the small towns and villages, and I have not a word to say in disparagement of the wisdom emanating from those who speak from years ripe with experience. But, before this millennium of equal and just prices arrives, we have one obstacle to overcome. The country printer must improve his work before hoping to participate in the benefits derived from any method of cost finding. The fact can not be successfully denied that, in view of its quality—or, rather, lack of it—the bulk of the work produced by country printing-offices is "dear at

sun why the printer in the small shop can not turn out work equal to that produced anywhere. In fact, I hold there are many reasons why the work of these shops should be *superior* to that of the larger offices.

Of course, the small printer must realize his limitations. He can not engage in catalogue and book work on an extensive scale, equipped with a 10 by 15 Gordon press. Work too large for his plant he should either turn away or "job out" on a commission basis.

The deplorable fact that, taken as a whole, the work of the country printing-office is not up to the standard, is *not* because the office is small. That the "little fellows" can do good work is constantly being demonstrated. As a striking proof of this assertion, we may take the many printing contests that have recently been conducted by the various trade publications, typefounders, papermakers, manufacturers and others. It is gratifying to note that printers from the smaller shops are almost invariably among the winners. These contests should be encouraged. They are the means of stimulating the country printer with interest and enthusiasm. Here the "big fellows" and the "little ones" meet on a common level. It's "a fair field and no favors."

On all sides we hear the plaint of the printer in the small town—"lack of material." To this timeworn excuse, fellow printer, I reply that if your employer does not supply you with the proper facilities for executing good work, *it's probably your own fault.*

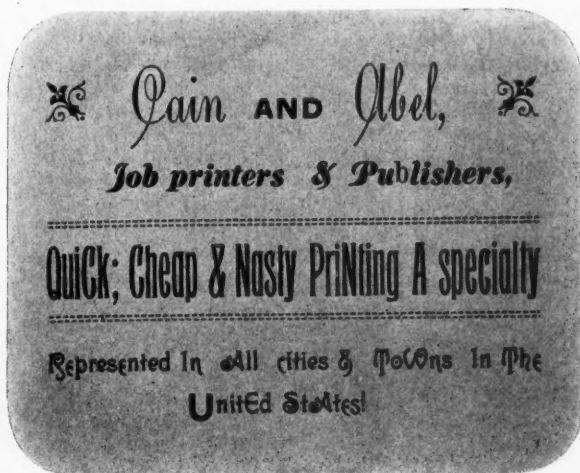
Wake up! Show him what you can do. Prove to him that he can make more money by investing more with the typefoundries; that a new series of type occasionally is just as essential as the paper-stock he is compelled to buy. If you can talk him into a small outlay for new material, demonstrate your ability to use it. If you *can't* do this, he doesn't need new material as badly as he needs a new printer. And if you prove that you are capable of getting results and he still refuses your request for necessary material, *you need a new boss*, and in all likelihood will experience little difficulty in securing a better job.

Do not misconstrue my sentiments in regard to the woeful lack of equipment in many country printing-offices. How great this lack is can be realized only by one who has "been the rounds." Many good workmen are seriously handicapped in this respect.

The wonder accomplished by some of the old fellows, equipped with a single font of type, makes fine reading, but their day is long since done. To-day, to execute typography of the better sort, a few series of modern typefaces—not a great many, but *plenty of each size*—brass rule and a few well-selected ornaments, are absolute necessities. The compositor thus equipped, who is in love with his work, who is continually striving to attain greater efficiency, can scarcely fail in his object.

We often hear of printers who have a "knack" of doing attractive work. My humble opinion in this matter is like that expressed by the Irishman who had gone to the circus and for the first time beheld the giraffe—"there is no such d—n thing." The printer who has thoroughly mastered his trade unquestionably finds it easier to arrange type, rule and ornaments into artistic designs, his "knack" being acquired only by years of careful and studious application.

The man who detests his work will never succeed. This is particularly true of the printer. If you, fellow printer, have no love for the business, if you do not delight in examining and studying the beautiful designs which come under your observation; if you have never experienced the joy of turning out an attractive piece of work and saying to



FOR INSTANCE.

any time." Take notice, I say the bulk of the printing, for there are many notable exceptions, and I am confident that the work produced by these shops is improving in character.

Before going further, I desire to state that I am proud to number myself among the "country printers," and am at present employed in what is commonly called a "one-man job department," in connection with a country newspaper. For more than eighteen years I have worked in one capacity or another, from "devil" to manager, in the smaller towns and cities.

I have often thought, when reading with interest the learned discussions of the problems which confront the country printer, that these printers should take a more active part in these talkfests which concern their welfare. The value of words of instruction from these leaders should not be underestimated, but often a word from a private in the ranks will fire his comrades with renewed courage and enthusiasm, and with this hope, and a full knowledge of my own shortcomings, I submit a few of my ideas; and, because I *am* one of the rank and file, I trust I will be pardoned for narrating herein some of my personal experiences.

Given a reasonable amount of modern equipment and a thorough knowledge of its use, there is no reason under the

yourself, confidently "it is good"—if, in short, your thoughts never rise higher than the revolution of the hands upon the dial of the clock and your little weekly stipend—you'd better quit the business, you've missed your calling.

If the country printer who would win success will work more with his head, he will find the work of his hands immeasurably lightened. Don't try to clean off the job-hook in a day. Take time to plan each job with an eye to the best results obtainable with the material at hand. Use your imagination in your work. When setting a job, let your mind rest for a moment on specimens you have seen, and decide what size of a certain series you would use if you had it—perhaps you *will* have it some day, then you'll know how to use it.

Don't be afraid to take pencil and paper and roughly "lay out" a job before setting up the form.

Spend your spare time in study. If the boss throws the typefounders' specimens into the waste-basket, dig 'em out and look 'em over. Familiarize yourself with the modern type-faces.

The trade journal is a priceless boon to the country printer, and he who is ambitious should take advantage of the aid it offers him. Especially instructive are the departments devoted to the review of specimens, and while the criticisms offered are not always flattering, in such cases they resemble a dose of calomel—not pleasant to take, but just what your system needs.

I shall never forget a solar-plexus handed me some years ago by a prominent critic, whose opinions I value highly. At the time I was conducting a small shop in a little manufacturing town. I had just awakened to the possibilities of color-printing, but was totally without experience in this branch of work. Nothing daunted, however, I conceived the idea of printing a folder in colors to "stimulate trade." I dug up a four-color cut, previously used by my predecessor on a blotter, wrote a line of reading-matter to fit the illustration, and proceeded to print my "design." When the job was completed, not being altogether satisfied with its appearance, I mailed one to the above-mentioned critic for review in the department he conducted in one of the leading printers' magazines. Now, the colors I had selected for this particular job were brilliant grass green, green tint, black and bright red. The body of the folder, which was set in a light-faced letter (Camelot, I believe), was printed in the faded-green tint and surrounded by a heavy twelve-point border in the bright red! I will not harrow your feelings by repeating the review accorded this "artistic specimen," but it was the kindest act the critic could have performed for me, and resulted in the improvement of the quality of my work. In looking back, I have only one fault to find with the advice he gave me. In concluding his remarks he said, in effect, "until you have a more thorough knowledge of color, stick to black ink." This advice was like the admonition to "hang your clothes on a hickory limb, but don't go near the water"—and history does not state that the daughter ever learned to swim.

This severe arraignment of my maiden effort at color-work put me on my mettle, and while, so far as work for my customers was concerned, I did "stick to black ink" for some time, I registered a vow that I would one day show this heartless critic I was capable of turning out presentable colorwork. To this end I devoted my spare time to experiment and study. I never overlooked an opportunity to scan the work of others. I am still learning, but to-day this same critic occasionally says some nice things about my work, and his corrections, which I welcome, are usually of the milder sort.

Strange though it may seem, the main stumbling-block

in the pathway of the progressive country printer is the customer for whom he works. Often these patrons of the small shops will not permit the printer to produce their work in a striking or original manner, but insist upon his duplicating antiquated forms they have used half a century. The only remedy in such a case is to educate the customer. The power of suggestion, patience and tact are hard to withstand. Never tire of talking quality. Make it strong! If you can overcome the "boneheadedness" of one of these "fossils," and gain his consent to let you use your own ideas in printing his copy, *make good on the job*, if you must work overtime to get the desired results. He will eventually give you free reign on all his work.

If your specimens receive favorable mention in the trade journals, don't hide your light under a bushel—show these comments to your dubious customer. It will increase his respect for your ability to know that others speak well of your work; and if, perchance, a specimen of *his* printed matter is reproduced, he will take as much pride in the fact as yourself.

In this matter of dealing personally with his customers, the country printer has an immense advantage over those who have their work "laid out" for them, and who seldom see the customer unless there is a "kick coming."

In the smaller towns, the printer comes in daily contact with every patron of his shop. He knows their likes and dislikes. He knows pretty well, in advance, the sort of printed matter that will appeal to each.

The country printer "lays out" his own design, sets the type, takes the proof, reads and corrects it and locks up the form, being at perfect liberty, at any stage of the work, to correct or improve, immune from the animosity of stoneman or pressman; for, forsooth, he is compositor, proof-reader, stoneman and pressman, rolled into one! And I tell you, brothers, I pity the printer who has never experienced the pleasure of following up a piece of work from the time the copy is in his hands until he wraps up the completed job. Then—good, bad, or indifferent—it is his own creation!

On the whole, there are many ameliorations to the life of the country printer. True it is, in most cases, he does not receive as much for his labor as his city brother, but, on the other hand, his wants are fewer, his tastes simpler; and, in recent years, there has been a marked improvement as regards wages paid in small towns.

The country printer has more time for study, less to draw his attention from his work. Above all, he has, in abundance, one of God's greatest gifts—pure, fresh air, while all about him, to aid and inspire him as he toils, abound color-schemes devised by the greatest of all artists—Mother Nature.

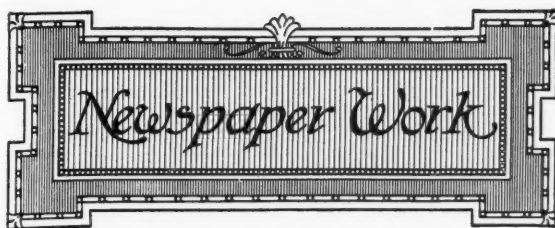
P. H. LORENTZ.

WHAT DO YOU CARE?

Estimating is a guess—
One makes it more,
Another less;
But what care you,
If more or less,
The printing from our printing-press
Wins for you trade
And brings success.

HEREDITY.

They were jollying the man about his enormous appetite, but he kept "putting away," undisturbed by the taunts. Finally he said in defense, "Well, you see, I take after both my father and my mother. One ate a long while and the other ate a great deal."



BY O. F. BYXBE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Ad.-setting Contest No. 31.

When this number of THE INLAND PRINTER reaches its readers Ad.-setting Contest No. 31 will be drawing to a close, but there still will be time to enter. Look up the copy in the April issue, read the rules and conditions, and get in your specimens before May 10. The pleasure and profit to be derived are well worth the effort.

Aftermath of Contest No. 30.

It will be remembered that the ad. used for THE INLAND PRINTER'S Ad.-setting Contest No. 30 was submitted by a New Jersey compositor. Since the contest closed I received

steward of the hospital, who is editor, says: "Those of our readers who expected to find our columns teeming with literary and news topics will be disappointed. The mere suggestion of the name at the head of the paper solves that question. But we have not left any effort undone to make it what it was intended to be—a publication made up by all sorts of people to amuse and instruct all sorts of other people." The *Lemon* is a six-column quarto and is well patronized by local advertisers.

A Special Industrial Edition from Arkansas.

What may be accomplished in a small office was demonstrated by the Russellville (Ark.) *Courier-Democrat* when it published a twenty-four page "Special Industrial Edition" in March. There was very little display advertising, but practically the entire number was made up of special business write-ups. J. A. Livingston, the publisher, writes that all the work on this edition was composed on a Junior Linotype by one young lady operator, and the entire edition turned out in just three weeks in addition to the general run of work.

An Easter and Automobile Edition.

Publishers who are interested in seeing just what good presswork on a weekly paper really is should send a dime or two to E. Lowry's Sons, publishers of the Gibson (Ill.) *Courier*, for a copy of their "Special Easter and Automobile Edition." Without good presswork, the best ads. and most careful make-up may be easily spoiled, but where all

A Book of Style

FALL and WINTER 1910-11

Is Yours for the Asking

Our Catalogue, with its handsome illustrations, is ready for distribution. It is an absolute authority on correct dress for this Fall and Winter. A guide for you in the selection of your outer garments. Drop us a postal and we will send it by return mail.

The David Straus Company

681-687 Broad Street, Newark, N. J.

No. 1.

A Book of Style

Fall and Winter, 1910-11

Is Yours for the Asking

OUR catalogue, with its handsome illustrations, is ready for distribution. It is an absolute authority on correct dress for this Fall and Winter. A guide for you in the selection of your outer garments. Drop us a postal and we will send it by return mail.

The David Straus Company

681-687 Broad Street Newark, N. J.

No. 2.

A Book of Style

FALL & WINTER 1910-1911

Is Yours for the Asking

Our Catalogue with its handsome illustrations is ready for distribution. It is an absolute authority on correct dress for this Fall and Winter. A guide for you in the selection of your outer garments. Drop us a postal and we will send it by return mail.

The David Straus Co.

681-687 Broad Street NEWARK, N. J.

No. 3.

Two of the winning ads. in Contest No. 30 and the original ad., set before the contest was announced.

a letter from this compositor, H. E. Shrope, of the Washington (N. J.) *Star*, enclosing a clipping of the ad. as he set it before the contest was announced. This appeared in the *Star* on September 22, 1910. He writes, "In mailing this to you I wish to point out that this specimen was gotten up without the thought of competition, but with the usual hustle to get the ad. in type." I am reproducing this, together with two of the winning ads. No. 1 was given first place by the contestants, No. 2 first place by Mr. Hall, of the International Correspondence Schools, while No. 3 is Mr. Shrope's ad. It is evident that he came very near setting it in exactly the same style as those accepted by the judges as the best form for the ad.

"The Bugville Lemon."

From the Milwaukee Hospital for the Insane, Wauwatosa, Wisconsin, comes a new paper, the *Bugville Lemon*, "a publication for the coming generation." John Falbe,

three of these good qualities are combined the result is well worth studying. This special issue of the *Courier* was a combination of well-set ads. and carefully made up plate and type matter. The regular issues of the *Courier* are equally creditable, although they are still running ads. on the first page. An interesting feature is "The Week's Bill of Fare," which is a summary of the contents of each particular issue.

Municipal Ownership of Newspapers.

Mayor James R. Hanna, of Des Moines, Iowa, recently received a letter from Parker H. Sercombe, founder of the Bureau of Science of Thinking, of Chicago, urging the exclusive municipal ownership of daily newspapers. Mr. Sercombe's plan contemplates daily educational papers to be conducted under the auspices of the educational department of the city, the editors to be appointed the same as the principals of the schools, their duties to be strictly non-

partisan and to serve the public in a strictly educational capacity, just as do the principals and superintendents of schools.

Another Little Ad.-setting Contest.

Readers of this department will remember an ad. which I reproduced in the March issue and asked three compositors to reset along their own ideas. These ads. did not reach me in time for use in the April number, but I am showing them herewith. No. 5 is the work of J. L. Frazier, Lawrence, Kansas; No. 6 was set by C. E. Holbrook, Boston; No. 7 comes from the office of the Lewistown (Mont.)

Prompt Delivery

**Opening
ANNOUNCEMENT**

Open Tuesday, January 3, 1911
with a full supply of fresh, up-to-
date Groceries at the lowest
city prices for cash.

HOME SUPPLY COMPANY
260 B Street. WOTHERSPOON & CARLSON, Props. Phone 87

No. 5.

Opening Announcement Opening Announcement

HOME SUPPLY CO.
Opens Tuesday, Jan. 3rd, 1911

With a Full Supply of
Fresh Up to Date Groceries At the Lowest City
Prices for Cash.

PROMPT DELIVERY

260 B Street—Phone 87 Wotherspoon and Carlson, Props.

No. 7.

OPENING ANNOUNCEMENT

Home Supply Company

WOTHERSPOON & CARLSON, Props.
Telephone 260 B Street Prompt
Delivery

Open TUESDAY, Jan. 3, 1911
WITH A FULL SUPPLY OF FRESH

Up-to-Date Groceries
at Lowest City Prices for Cash

No. 6.

Opening Announcement

HOME SUPPLY COMPANY
[Wotherspoon and Carlson, props.]

Open Tuesday January 3, 1911 with a full supply of
FRESH UP-TO-DATE
GROCERIES

At the lowest city prices for cash

260 B Street PROMPT DELIVERY Phone 87

No. 8.

An ad. reproduced from the March issue and three attempts to improve it.

News; while No. 8 is the original setting as reproduced in the March issue. Mr. Frazier, in sending his ad., writes as follows:

O. F. Byrbee, Chicago:

MY DEAR SIR,—Complying with your request in the March INLAND PRINTER I enclose herewith a resetting of the ad. This is handled as I should have handled it had it come to me in the regular run of the day's work. If I am any judge of correct ad. composition, Mr. Adams erred in trying to bring out too many things. Glancing over the ad. as he has set it, one's attention is drawn in so many directions that he fails to see anything, figuratively speaking. Then, too, the white space is awkward, especially so at either side of the word "groceries." A plain rule border would have proved another improvement. My resetting may appear too "jobby," but in an ad. of this sort I think the compositor is allowed more liberty in that direction. I have placed "prompt delivery" in the rules for a twofold reason: first, I think it adds interest, or, in other words, is "different"; and second, its nature permits of some prominence. The shape of the ad. is against it, in my opinion. Two columns, six inches, would give the compositor added opportunities.

Yours very truly,

J. L. FRAZIER.

All three of these ads. are good, in regard to typographical effect at least. No. 6 comes nearest to bringing out the proper line, but should have given some prominence to "Up-to-date Groceries." The ideal arrangement, which would bring out the most important things and attract the most attention, would have been to make "Opening Announcement" the most prominent, setting it in one line, giving secondary prominence to "Up-to-date Groceries," and placing "Home Supply Company" at the bottom, as was done in No. 6.

Profitable Easter Edition.

It is surprising how comparatively few publishers take advantage of the opportunity for special Easter numbers—that is, compared with those who get out holiday numbers. Only a few such issues were received, but those which made a special feature of such a number are liberally patronized by advertisers. The Easter number of the Greenwood (S. C.) *Index* consisted of forty-four pages and cover, and the advertising was enough to make any publisher envious—full pages and half pages galore. Advertising just preceding Christmas hardly needs the additional incentive of

a special issue, but in the springtime the extra incentive does not come amiss. The spring months are good advertising months and a little extra effort and a little extra inducement are all that is needed to bring them in.

New English Paper in Shanghai.

The *China Weekly Record* is the name of a new weekly newspaper, printed in the English language and published at Shanghai. J. L. Cowen is editor and A. M. True is manager. It consists of forty three-column pages and cover, carries no advertising, is filled with the news of the world, well edited and nicely printed.

A Nebraska Illustrated Edition.

Four pages of photographs of places of business, residences and the principal attractions of Madison were published in the supplement of an "Illustrated Edition" of the Madison (Neb.) *Post*. This special issue served to awaken the interest of local merchants in the advertising columns and proved a popular number with subscribers.

Six Years on a Cash Basis.

Six years ago Will A. Holford purchased the Garland (Tex.) *News* and inaugurated the plan of paying cash for what he needed and demanding cash for his advertising space and subscriptions. In doing this, he says he considered that, first, self-respect demanded it, and, second, that the business men would appreciate the change. The

present appearance of the *News* indicates that Editor Holford was right. The paper is filled with good, substantial advertising, and, in addition to this, a new building is being erected for the exclusive use of the *News* on one of the most prominent corners of the town.

Boosting Home Merchants.

It is unusual for a newspaper to refuse large advertising contracts, with the cash behind them, simply out of loyalty to home merchants. The Rockford (Ill.) *Register-Gazette* is receiving letters of commendation from its local merchants for this course. As the paper says itself, "It takes nerve, independence, loyalty to refuse a \$700 advertising order at full rates solely from a desire to protect local merchants from outside competition; only a paper that is especially strong in its home field can afford to do it." One of its big advertisers said: "You certainly stood by Rockford when you turned down that large Chicago advertising order the other day. It showed the right spirit on the part of the *Register-Gazette*. It ought also to set Rockford merchants to thinking that advertising must pay, or an outside concern wouldn't want to buy space in a Rockford daily." The *Register-Gazette* has grown steadily for years through its sound, broad-minded attitude on all questions pertaining to the welfare of its home town, and as a result boasts of an average paid circulation for the first three months of 1911 of 8,702.

How a Pied Form Was Replaced.

When the devil drops a form it is declared inexcusable in a country newspaper office, but when a printer-editor stands a form up against the side of the press, and sticks his foot through it while chasing an imaginary type-louse,



ONE WAY TO REPLACE A PIED FORM.

the regrets thereof are sufficient punishment, and it is not necessary to replace it. At least that is evidently the reasoning of the Pittsford (Mich.) *Reporter*. Only a column and a half of page 4 of a recent issue could be saved, and Glen Whipple, who was working about the press at the time of the accident, filled up the remaining five and one-half columns with, "Excuse us this week, please; *pi*."

A Golden Anniversary Number.

"Volume LI, No. 1," of the *Marin Journal*, San Rafael, California, was its "Fiftieth Anniversary Number." It consisted of twenty pages, printed on enameled paper and was profusely illustrated with scenes from Marin county.

Like all western publications, it is imbued with the "boost" spirit, and depicts the attractions of its vicinity in a most inviting manner.

Good Ad. Display.

Now and then a printer gets into the "ad-writing game," as expressed by J. F. Stevens, of Springfield, Illinois, who submits No. 4 as an example of his work. The printer, with his practical knowledge of type values, makes the very best kind of an ad-writer, providing he has abilities along this line. Mr. Stevens' ad. is a good example of this. There is no profusion of panels, and yet there is enough to break up the monotony of the ad. without going

No. 4.

Good work by a printer-ad-writer.

to extreme. The main display lines and the secondary lines all stand out nicely. The arrangement of panels at the bottom is a unique conception. By breaking up the ad. in this way Mr. Stevens was able to give much greater prominence to all three sections than he could have done by any other arrangement. Other ads. submitted for criticism are the following:

Daily News, Lewistown, Montana.—Your ads. show good judgment and there is nothing about the three you send to criticize.

A. H. Tebbin, *Arizona Republican*, Phoenix.—I would be glad to reproduce your double-page ad. if it were not so large, as it is exceptionally well balanced throughout.

Dennis Brazell, Granbury (Tex.) *Graphic-Democrat*.—Your five-column ad. is well balanced and is weak in only one place—you should avoid running two or more condensed lines together. Not only that, but the seven lines, all in caps., at the top, was poor judgment. You could have made better display of these lines if you had omitted the catch-line, "at."

H. Emmet Green, Anthony, Kansas.—As usual, your ads. are set in good taste. That of F. E. Pirtle & Co. is very neat, so far as typographical effect is concerned, but the display is directed to the wrong people. The second border-rule on the ad. of the Firestone-Hoopes Department Store could have been omitted to advantage, as it detracts from the display at the top.

The Seattle Times Is "It."

In an attractive circular the Seattle Times shows the growth of bank deposits and the population of Seattle, and also the growth in circulation of the Times, in the past ten years. The latter has grown from 3,000 copies daily (no Sunday edition) to 66,000 copies on week days and 84,000 on Sundays. One of the pages of this circular is

As The Seattle National Bank leads the Pacific Northwest, so
THE SEATTLE
DAILY AND SUNDAY TIMES
leads the newspapers
of that same section.

It is
Out of debt.
Run by its owners.
Owned by newspaper men.
Independent.
Alive.

It owns
A big plant.
Bonds.
Real estate.

It carries
The most advertising at the lowest rate per thousand copies.
Over a million lines a month so far in 1910.
The advertising of The Seattle National Bank, as well as of other banks and financial institutions.

It maintains
Advertising rates according to card.
A net paid circulation, without using premiums, schemes or bargain days.

It reaches
In Seattle more people than the net paid city circulation of Seattle's other two newspapers combined.

It has
The honor of being the only Seattle newspaper to have its circulation examined by certified public accountants and that examination published.

HOW THE SEATTLE "TIMES" ADVERTISES "ITSELF."

reproduced, as it demonstrates that the Times is "It." Please note that "it is"—"it owns"—"it carries"—"it maintains"—"it reaches"—"it has." Perhaps there are a few more "its," but if so they were overlooked.

Newspaper Criticisms.

The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Western Star, Bay of Islands, Newfoundland.—The first and fourth pages of the issue before me lack color. Most of the ads. are good, but that of S. D. Blandford is an exception. There are no less than seven faces of type used in this ad. and the display is nearly all the same size. There is an inclination toward these defects in many of the ads., but it is more pronounced in this particular instance.

Clark (S. D.) *Pilot Review*.—The Review has greatly improved since it was last criticized. Ads. are exceptionally attractive and there is little room for further suggestions. Of course, it would be much better to remove all advertising from the first page, and possibly you can arrange to do this after a few months. Watch the register on your presswork, and in the make-up avoid running the last line of a paragraph at the top of a column.

Badger Banner, Black River Falls, Wisconsin.—It is necessary to get down to the minor details to find anything to criticize about the Banner, as it is not only mechanically, but editorially and reportorially, a paper well deserving of commendation. The department of "Brief News Items from All Over the County," covering a big list of towns, shows that the local reporters have been well instructed in what constitutes news. The date line under each of these headings seems superfluous—why not have the correspondents write with the understanding that their letters are to appear

as if written on the date of publication? The headings on the first page of the issue of March 23 are better than those of March 16, as they are not in adjoining columns. If the first part of the heads in the second and seventh columns had been one line only, the appearance would have been much better, as it would have avoided the third parts coming opposite each other.

Canisteo (N. Y.) *Times*.—You ask for "suggestions for general and broad improvement in policy." The only broad improvement I would suggest is the elimination of paid readers from the first page and the relegation of the Castoria display readers to the regular display columns. Your first page is exceptionally neat and well arranged, and only lacks the elimination of paid matter to place it above criticism. Good presswork adds materially to the attractive appearance of the paper, but it lacks register. In the heading, "South Canisteo News," why not abbreviate "South," thus: "So. Canisteo," and avoid dividing the word?

New Publications.

Aurora, Ore.—*Observer*. A. M. Adams.

Hammond, Ind.—*Searchlight*. Virginia Brooks.

New York, N. Y.—*The Player Piano* (trade paper). J. Early Wood, publisher.

Jacksonville, Fla.—*Florida Staats-Gazette*. Edward Fleicher, of Chicago, editor.

Jerome, Idaho.—*Lincoln County Times*. L. T. Alexander, formerly publisher of the Monticello (Iowa) *Jones County Times*.

Changes of Ownership.

Mason, Tex.—*Herald*. Sold to S. F. Bethel.

Elmore, Minn.—*Eye*. Sold to L. M. Mithun.

Sturgis, Mich.—*Journal*. Sold to E. A. Ferrier.

Modesto, Cal.—*News*. Sold to Perigo & Spencer.

Pittsford, Mich.—*Reporter*. Sold to Whipple Bros.

Berlin, Pa.—*Gleaner*. Consolidated with the *Record*.

Pulaski, Tenn.—*Record*. Sold to Laps D. McCord, Jr.

Paonia, Colo.—*Booster*. C. L. Oliver to I. T. Hanold.

Cobden, Ont.—*Sun*. F. B. Elliott to J. A. P. Hayden.

Mattoon, Ill.—*Commercial*. Consolidated with the *Star*.

Milbank, S. D.—*Review*. H. F. Denton to W. S. Dolan.

Dodgeville, Wis.—*Sun-Republic*. Sold to R. M. Vordale.

Wagner, S. D.—*New Era*. Consolidated with the *Leader*.

Balcarres, Sask.—*News*. B. N. Woodhull to L. M. Small.

Swedesboro, N. J.—*News*. G. W. Pither to W. K. Sloan.

Kanapolis, Kan.—*Journal*. K. L. Griffith to S. S. Rozelle.

Beloit, Wis.—*Free Press*. D. H. Foster to J. S. Hubbard.

Hot Springs, S. D.—*Times-Herald*. Sold to A. J. Schaeffer.

Enterprise, Kan.—*Push*. Morris Patton to C. R. Hamilton.

Frankfort, Ky.—*State Journal*. Consolidated with the *News*.

Nyack, N. Y.—*Daily Star*. Sold to Major G. M. Carnochan.

Henderson, N. C.—*Gold Leaf*. T. R. Manning to P. T. Way.

Ravenna, Ohio.—*Democrat*. J. S. Wilhelm to W. A. Weygandt.

Goldfield, Nev.—*Daily News*. Consolidated with the *Daily Tribune*.

Ludington, Mich.—*Daily News*. Consolidated with the *Record-Appeal*.

Preston, Pa.—*Times*. F. E. Tripp sold half interest to J. W. Skinner.

Geneva, Ohio.—*Free Press-Times*. J. D. Field & Brother to J. J. Parrshall.

Sturgis, Mich.—*Times-Democrat*. H. O. Eldridge to F. A. Russell, of Albion.

Tiverton, Ont.—*Watchman*. A. N. McClure to H. E. Steincamp, of Detroit.

Meysersdale, Pa.—*Commercial*. Sold to Rev. A. M. Shaer, of Catawissa, Pa.

Saskatoon, Sask.—*Saturday Press*. Herman, Armstrong & McLeod to George R. Belton.

New Hartford, Conn.—*Tribune*. Consolidated with Farmington Valley *Herald*, of Bristol.

Camden, Ind.—*Expositor*. Sold to the Camden Printing Company, Arthur Ritchey, manager.

Kirkville, Mo.—*Daily Express*. Walter Ridgway sold interest to his partner, Edward E. Swain.

Keene, N. H.—*Cheshire Republican*. Interest sold to Charles F. Kelley, of the Bellows Falls *Times*.

Charleston, W. Va.—*Virginia Free Press*. Mrs. W. W. B. Gallaher to ex-Senator William Campbell.

Shreveport, La.—*Journal* (daily). Sold to a company of local business men, who have incorporated the Journal Publishing Company, with a capital of \$50,000.

San Antonio, Tex.—*Light and Gazette*. Sold to Col. Charles S. Diehl, former assistant manager of the Associated Press, and Harry L. Beach, who has been superintendent of the Central Division of the Associated Press.

Linden (Ala.) *Reporter*; Shipshewana (Ind.) *Sun*; Bancroft (Mich.) *Commercial*; West Point (Va.) *Weekly News*; Beattie (Kan.) *Eagle*;

Knobnoster (Mo.) *Gem*; Altus (Okla.) *Democrat*; Clark (S. D.) *Republican-Courier*; Louise (Tex.) *News*; Wayne (W. Va.) *News*; Maiden Rock

(Wis.) *Press*; Westby (Wis.) *Times*; Holstein (Can.) *Leader*; Carthage (N. Y.) *Republican*; Baker City (Ore.) *Herald*; Belton (Tex.) *Journal-Reporter*; Hearne (Tex.) *Democrat*.

Suspensions.

Griffen, Ga.—*Herald*.
Viroqua, Wis.—*Republican*.
Marshalltown, Iowa.—*Daily Herald*.

Deaths.

Dallas, Tex.—Charles G. White, head of the White Engraving Company.
London, Eng.—Charles Frederick Moberly Bell, managing director of the *London Times*.

New York, N. Y.—Thomas T. Williams, treasurer of the New York Evening Journal Publishing Company.

Philadelphia, Pa.—Craigie Lippincott, president of the J. B. Lippincott Company, the well-known publishing house. (Suicide.)

Lebanon, Pa.—Jacob G. Schropp, widely known printer and newspaper man, and for twenty years part owner of the *Daily News*.

Woodland, Cal.—Robert Lee, one of the oldest and best-known printers and newspaper men in California. He was a prominent Odd Fellow.

Philadelphia, Pa.—Robert Stewart Davis, former war correspondent and founder of the *Philadelphia Call*, an evening newspaper, now out of existence.

Chicago, Ill.—Frank D. Harmon, head of the Harmon Printing Company, Leavenworth, Kan. (Mr. Harmon was undergoing medical treatment in Chicago.)

Houston, Tex.—John K. Dunn, traveling salesman for the Inland Type Foundry. He was a practical printer, and was well known to the trades throughout Texas and the Southwest.

Albion, N. Y.—John H. Denio, an old-time printer and newspaper man. He was ninety-three years old. His father was also a printer and had published a paper at Greenfield, N. Y., in 1800.

Chicago, Ill.—William H. Pool, president of the William H. Pool Printing & Binding Company. (Mr. Pool's death occurred at Biloxi, Miss., where he had gone in quest of better health.)

Burlington, Iowa.—William H. Whelan, secretary and treasurer of Acres, Blackmar & Co., printers. He was prominent in the Masonic order and a former exalted ruler of the local order of Elks.

Syracuse, N. Y.—John Maloney, well-known journeyman printer. He was known as "senator," and it is said that at one time he knew more about local and state politics than any man in Syracuse.

Carbondale, Ill.—John H. Barton, for fifty years publisher of newspapers in southern Illinois. He established newspapers at Cairo, Anna and Carbondale, and conducted the *Carbondale Herald* until August, 1910.

New York, N. Y.—Andrew Little, for many years a member of the firm of Farmer & Little, typesetters. He was a member of the Mechanics' Society, the Northwestern Dispensary, the New York Historical Society and the Lotos Club.

Boston, Mass.—Charles G. Wilkins, a proofreader at the Municipal Printing Plant since its foundation, and a former New England organizer of the International Typographical Union. He was a native of England and had served with the English army in India.

Newark, N. J.—Francis E. Bingham, employed in the composing-room of the *Boston Herald* for upward of twenty-six years. Returning to this city, his old home, for the past five years he had been with the *Newark News*. Mr. Bingham was a veteran of the Civil War and a charter member of the local typographical union.

Chicago, Ill.—Cornelius McAuliff, for fifteen years managing editor of the *Record-Herald*. Relating what took place during the closing hours of his life at the Michael Reese Hospital, the *Record-Herald* says: "His strength was gone. He could not regain it. The fever attacked him and in the fancies that were formed by the veils that were thus cast over his immediate surroundings he was back 'at the desk.' Once more he was 'getting out the paper.' His family were the 'staff.' The physicians, with the instruments, and the nurses were the boys in the composing-room. He pulled himself up on his pillow and read the proofs and the copy and he weighed some of the great stories of a decade ago. He marked an angle here to be featured. And he demanded an out-of-town investigation there. He wanted this 'played up.' He wanted better style in another article and more care in the working of that 'crime story.' He lived in the past. Yesterday he was in the composing-room. Everything was on the table—not a 'six cap' to be set. The forms were ready. It was close to the deadline. The angel of death 'locked the forms,' and he was no more."

JUST HIS LUCK.

Mayor Magee, of Pittsburg, was talking about an obstinate man. "He is 'sot' in his ways," said the Mayor. "He is as bad as the old planter of history. An old planter in the palmy days before the war was blown up in a steam-boat accident on the Mississippi. They fished him out unconscious. At the end of an hour's manipulation he came to. 'Where am I?' he asked, lifting his head feebly. 'Safe on shore,' the doctor told him. 'Which side of the river?' he inquired. 'The Iowa side,' the doctor replied. The planter frowned. He looked at the turbid yellow stream. Then he said: 'Just my luck to land in a prohibition State. Chuck me in again.'" — *Denver News*.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Repetition of Articles and of Prepositions.

J. W. L., Anderson, Indiana, has had to wait for an answer because his letter was mislaid, about like the old lady's spectacles when she had them raised above her eyes. The letter rested in the department editor's pocket, and when looked for in its proper place it could not be found. Here it is: "Would you use the bracketed articles in these sentences? 'While discoursing on the power, [the] universality of the gospel, he mentioned many historical events,' etc. 'Who gave to the earth the power and [the] wisdom to produce such things?' 'In his talk on industry he referred to such creatures as the ant, [the] bee, and [the] beaver.' Hard and fast rules calling for repetition in such cases are common in grammars and rhetorics, but are they really justified by good usage? Also, I am sometimes perplexed about the repetition of prepositions. Is it required in the following sentence? 'Thus, the great principles of love, justice, truth, and purity form the foundation.' If you consider these points sufficiently important please give them a thorough discussion. How would you write Bible reading, Bible lesson, and testimony meeting?"

Answer.—The articles in question should be used, though the difference between use and non-use in the sentences quoted is almost negligible. Hard and fast rules could not be common in books without a foundation in good usage. Grammars and rhetorics are good only when they record and explain the best usage. In sentences where either method has an effect that is not modified or changed by the other method of construction, neither one can properly be called wrong. Sometimes the repetition of articles is demanded by the nature of the intended expression, and sometimes it is not demanded, even if the sense be really better expressed by the repetition. Only the difference between the two kinds of expression can be pointed out, and the choice must be left for individual decision. No better treatment of the subject is known to the present writer than that in the *Standard Dictionary*, in the section "Faulty Diction," page 2266: "Two or more words connected by 'and' referring to different things should each have the article; when they denote the same thing, the article is commonly used with the first only; as, 'Christ, the prophet, priest, and king.' If we say 'The painter and the sculptor should understand anatomy,' we imply that the arts of sculpture and of painting are the province of different persons; but we say 'Michelangelo, the sculptor and painter,' since Michelangelo was both sculptor and painter." The need for repetition of prepositions is the same as that for articles. It (repetition) seems hardly necessary in the sentence quoted. As to the terms asked about at the close of the letter, the one of whom the question is asked prefers a hyphen in each. His preference, however, is consciously opposed to prevailing practice. Most people would write the terms each as two words. No one's opinion can influence any other persons in such a case except those who

already think, in general, the same way that he does. Some grammarians say — notably John Earle says — that merely placing one noun before another always converts the first of the two into an adjective. Henry Sweet tells us that when he remarked that cannon in cannon-shot is not an adjective, a prominent teacher and writer of grammar said that of course it is not, and another equally prominent said that of course it is. The present writer agrees with Sweet that cannon in such use has no meaning or function other than its bare naming one; cannon is one noun, shot is another, and cannon-shot is a third, made by compounding the two simples. The three terms of the question are in the same category with cannon-shot; but they are words about which no one ever need worry, as they are beyond misunderstanding in any form.

As and So.

P. L., New York, is shocked by "bad grammar," seen in writing by the editor of this department, of which he writes: "Only a few minutes before I read your article in this month's INLAND PRINTER I had occasion to compliment my boy, age 7, first year in school, upon his excellent use of a certain phrase. What he said was, 'The boy said that he can't run so fast as I.' I then said to my wife, 'Whether the boy does it consciously or unconsciously, he has used the word so where ordinarily one would use as, and which he used correctly.' Then I read your article, and read 'was not really as bad as he said it was,' throwing cold water on what I had been taught — the affirmative takes as, while the negative takes so. I should like to see that explained."

Answer.—Judged by what our correspondent was taught, which used to be very commonly taught, no explanation can be made, except that the expression in the article was incorrect. Recent explanations of some of my doings and sayings have been unfortunate, especially one that elicited the remark that "It is certainly amusing how he crawls out from under. Any old way, just so he emerges." This case is somewhat similar to the one of which that was said. In that instance a word had been used in an appropriate general sense and objected to as not correctly so used, apparently because the critic did not know it in any but a limited technical sense. In this instance a word was used in a way contrary to a teaching that has had wide currency, but one that has never been universal and is less adhered to now than ever before. Words can not successfully be restricted in use by differentiation between affirmative and negative sentences, except words that are essentially affirmative and negative, as are yes and no. Proper distinction between as and so depends on the difference in their meaning. Such difference is not apparent except as a matter of implication. Both are words of comparison, no special degree being implied when as is used, but a considerable though indefinite degree or amount being implied when so is used. This is my personal feeling, but not a solecism by any means. The same kind of mistake has been made in teaching that at should be used in speaking of small places and in with reference to large places, as in saying that a person lives at West New York, and that one lives in New York. How can one always know whether a place is large or small? How many people know the difference between West New York and New York? How do we know the dividing line between large and small? No one has ever named one, to my knowledge. But let us return to our muttons. The best explanation I know of the proprieties with regard to as and so is given in the Faulty Diction department of the Standard Dictionary, as follows: "A shade of difference in their meanings, as strictly used in comparisons, is often neglected. So . . . as suggests that,

in the comparison of the persons or things mentioned, there is present in the mind of the speaker a consciousness of a considerable degree of the quality considered; as . . . as does not carry this impression. In 'John is not as tall as James' there is no implication that the speaker regards either John or James as tall; there is merely a comparison of their heights. So, too, in 'John is not as old as James' there is merely a comparison of ages. But if one says 'John is not so tall as James,' though the 'so' is not emphasized, there is understood usually to be a reference more or less distinct to something uncommon in the height of James as compared with the stature of other men or of other boys of his age; the speaker regards James as being tall." This is not offered as justification or apology for the expression seen in my writing, nor as a means of crawling out. I frankly acknowledge that I consider so in that use a little better than as, but not simply because the clause was negative. Another frank acknowledgment may be made, that life is too short to bother with such close trimming when circumstances do not demand it.

THE LITTLE WHITE DOG THAT NEVER WAS.

"Tell me a story, father, dear,"

Said Helen to me one day;
And climbing my knee she cuddled down
In her own delightful way.

So I made up a story as best I could,
Of a house in a peaceful vale,
A boy named John and a little white dog —
A dog with a curly tail.

It was my undoing, for Helen, dear,
Fell in love with the dog right then,
And now, each time that she greets me home,
I must tell of the dog again.

Surely no doggie was ever born
That had such a wild career,
That got in so many scraps and fights,
And conjured such joy or fear.

As a puppy he fell in the pail of milk,
And I fancy I hear him yell
When he switched his tail in the hot grape juice
Of the jelly that would not "jell."

The Shanghai rooster has thrashed him twice,
He's been butted by the ram,
His nose has been full of hedgehog quills,
And his toes pinched by a clam.

Once he was lost in a woodchuck's hole,
And once in a hollow tree
Where he found the honey, and also found
That a dog shouldn't try to bee.

He has battled polecats and fought with dogs,
Been tossed by the brindle bull,
Kicked by the mare and stoned by tramps,
Till his cup of woe was full.

But then he has done such noble deeds —
Has rounded the frightened sheep,
And once found a little lost baby girl
In the swamp, where she fell asleep.

And the more adventures that Carlo has,
The more must papa invent,
Till my mind is a very dog kennel of tales
And my fancy warped and bent.

Often I wish that my Helen's love
For the little white dog might pale,
For I haven't the courage to kill that dog —
The dog with the curly tail.

— Thomas Newcomb, in New York Sun.



HIS month's insert contains some unusual and interesting features. On this page and the one following are reproduced some commercial specimens by Henry A. Anger, of Seattle. Other specimens by Mr. Anger, together with a descriptive sketch, appear in the Job Composition department. On pages 3 to 6, inclusive, will be found interesting designs composed in typefoundry materials, by courtesy of the Keystone Type Foundry, Philadelphia; Inland Type Foundry, St. Louis; the H. C. Hansen Type Foundry, Boston; and Barnhart Bros. & Spindler, Chicago. Page 7 shows a page design set in type and borders made by the Thompson Type-caster. On page 8 are to be found two hand-lettered designs by H. Nidermaier, an I. T. U. student. The majority of these designs are from copy taken from the I. T. U. Course of Instruction in Printing and will therefore be of unusual interest to the students.

REGULAR MONTHLY STATEMENT

The IVY PRESS

INO. H. OGDEN :: FRED J. PERINE

THE PRINTING PLACE WHERE
PROGRESSIVE THOUGHT IS
MERGED WITH THE ARTISTIC
HOGUE BUILDING, SEATTLE, U.S.A.

IMMEDIATELY AND ATTRACTIVE PUBLICITY
INSPIRES DESIRE
PHONES: IND. 873
SUNSET MAIN 871

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INSURANCE
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Who Are Interested
in Helping Mankind to
Help Themselves



The
Washington Association
for the Prevention and Relief
of Tuberculosis

The IVY PRESS--Seattle's Printers

JNO. H. OGDEN
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Johnson Grocery Company

Wholesale Dealers in GROCERIES, FLOUR, FEED, GRAIN, HAY, SEEDS
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COUNTRY PRODUCE BOUGHT AND SOLD.
ORDERS TAKEN FOR EVERYTHING.



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SEATTLE

Commercial designs, by Henry A. Anger, Seattle (see Job Composition Department).

THE BEAUTIES OF LEARNING

DESIGNED FOR
THE INSTRUCTION AND ENTERTAINMENT
OF YOUTH

BY
L. M. STRETCH, M. A.
VICAR OF TWYFORD AND
OUSELBY,
HAMPSHIRE, LONDON



PRINTED FOR
C. DILLY AND T. N. LONGMAN
PATERNOSTER MARKET, CITY

1798

A — Composed in Caslon Lightface series, six-point border No. 816, Marginal Ornament "U," and brass rule. B — Composed in Ayer series, Knickerbocker border style 2, Keystone Illustrate No. 8810, and brass rule. Courtesy of the Keystone Type Foundry, Philadelphia.

HOTEL CHAPMAN

IN THE
BERKSHIRES



CHESTER, MASSACHUSETTS

JOHN CHAPMAN, Manager

RECITAL

Under the direction of

Frank R. Smith

OPERA HOUSE

Monday Evening, March Tenth

Program

- | | | |
|---------------------------------------|---|---------------|
| 1 Overture "Peter Schmall" | - | Weber |
| Mr. and Mrs. Smith | | |
| 2 Elude, Op. 24, No. 1 | - | Moszkowski |
| Mrs. Smith | | |
| 3 "Barque of Dreams" | - | Hamilton Gray |
| Mr. Jackson | | |
| 4 Magic Fire Scene from Die Walkure | - | Wagner |
| Mrs. Smith | | |
| 5 Dolly's Slumber Song | - | Guibel |
| Miss Robinson | | |
| 6 Five Spanish Dances, Op. 12 | - | Moszkowski |
| Mr. and Mrs. Smith | | |
| 7 Cradle Song--"Sleep on, Dear Child" | - | Couldrey |
| Mrs. Abbot | | |

8061

Menu

Blue Points

Olives

Radishes

Clam Soup

Cold Roast Chicken

New Potatoes in Cream

Ice Cream

Assorted Cakes

Coffee

Hamilton College Football Celebration

MENU

Blue Points

Olives

Celery

Radishes

Bisque of Lobster

Chicken Halibut au Gratin

Green Peas

Browned Sweet Potatoes

Roman Punch

Roast Philadelphia Capon

Lettuce Salad

Ice Cream
Assorted Cakes

Coffee

A — Composed in Masterman Roman, University border and brass rule. B — Composed in Puritan series, High Art rule No. 743, and brass rule. By courtesy of H. C. Hansen Type Foundry, Boston.

12

A. M. JENKINS

AUGUST R. MOORE

JENKINS & MOORE
AUTOMOBILES AND SUNDRIES
WE CARRY A COMPLETE LINE OF
HIGH-GRADE MACHINES

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OMAHA, NEBRASKA

Upper card composed in Lining Plate Gothic and Franklin Roman; center card in Lining Plate Gothic;
lower card in Lining Light Plate Gothic.
By courtesy of Barnhart Bros. & Spindler, Chicago.

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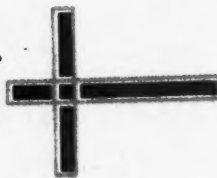


Max Harrison
Chicago

*The Spring &
Summer
of 1911*

Price 25c

*The
Resurrection
of Christ*



Job Composition

BY F. J. TREISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Personalities Among Compositors—Henry A. Anger.

"It is a mistake to try for the strikingly original—for after a few months it is likely to look queer to you, and I feel that the real test of quality in publicity printing is its power to withstand the ravages of time. Paneling and contortions have no art merit and certainly no commercial value—simplicity is the true measure of commercial value."

In the above statement is found the key-note of the success of Henry A. Anger, of Seattle, as a commercial printer—for Anger is a success. As a producer of typography that is sane—that not only measures up to the best in appearance but is gotten together in such manner as will leave profit to the house—he has few equals, no superiors. His work is known wherever the trade-journals go, he having been unusually successful in typographical contests, as well as passing his good stuff along for review.

And so, because of the individuality of his work, we as printers are interested in the man. Passing over the questions of his birthplace and early life, and allowing the reader to guess at his age from the portrait shown herewith, we are vitally interested in finding out just what kind of training and experience has enabled him to produce typography that is sufficiently distinctive to place him among those known as the successful ones.

Henry A. Anger did not waste the days of his opportunity. When opportunity knocked at his door, he already had the door half open. And it happened in this way: In the rule-twisting days of the early nineties Anger, who had just reached the point where he could handle reprint jobs

and lock up small forms, was employed in the *Times* office, at Oshkosh, Wisconsin, where his older brother Will, then considered a "crackerjack" as an art printer, was also employed. Well, Brother Will, because of this reputation, received an offer to go to Appleton, same State, and not being inclined at that time to make a change, he suggested that Henry go. Here was opportunity with a cap. O—too good a thing to lose—and Henry grabbed it as it went by. First, however, he tackled the "boss" for a raise of from \$5 to \$6 a week, but there was "nothing doing." And so, as Billy Anger, the art printer, he headed for Appleton, trusting that hard work, study, a helping pressman, and lots of luck, might pull him through.

And they did, even though it was a "tight squeak."

The mail-carrier who "made" the Appleton office in which Anger was employed was none other than Brick Pomeroy, formerly a swift on the *Times*. Of course he knew the Anger brothers, and caught on to the joke at once, but urged the youngster to "put on a big front and plug."

At the end of three or four months, after Anger had a chance to settle down, Pomeroy met the boss of the printshop at one of those old-times-after-the-show-in-front-of-the-bar-lunches, and incidentally asked him:

"Say, Sam, how do you like the new man?"

And when the boss finally recovered from laughing, he replied: "That sure was a package of the queer; but the best of it all is, that while I was figuring out to drop him he was digging—digging to beat the band—and by the time I got next to a man of reputation, the kid was coming along fine; so I guess he's a fixture."

And so the plan had won. Putting up a big front and plugging—with especial emphasis on the latter—had made him a "regular."

Two years later, Anger returned to Oshkosh and entered the employ of W. M. Castle. That this association was productive of much good to him is shown in the following appreciative words regarding Mr. Castle.

"I often saw him stand with hands folded behind him (just like Napoleon) admiring the nice work he had framed, and at such times he would look so pleasant and kind that I decided that *good work was the secret of contentment in his case*, and if it

could turn such a trick for him, that was the route for me—but I am still in hot pursuit. To him directly belongs the credit for making me careful in execution and stingy with bright colors."

Then Anger, like so many others had done before him, began to think of the big cities, and to wonder how he could "get in." This resulted in his printing fifty extra sheets,



HENRY A. ANGER.

all on the same paper and size, of every good job from his frame and gathering them into specimen-books, to be judiciously used where returns might reasonably be expected. One of these books "fell into" the hands of Ed. T. Ralph, of THE INLAND PRINTER, who soon had Anger in correspondence with Earhart & Richardson, of Cincinnati, widely known as the makers of the "Color Printer" and the "Harmonizer."

The correspondence stage having been successfully passed, Anger found himself, one fine September morning, climbing the stairs to the offices of Earhart & Richardson, on the eighth floor. Climbing the stairs? you say. Yes; for Anger, fresh from the brush, was afraid of the elevators. (I wonder how many more of us can recall, in that period

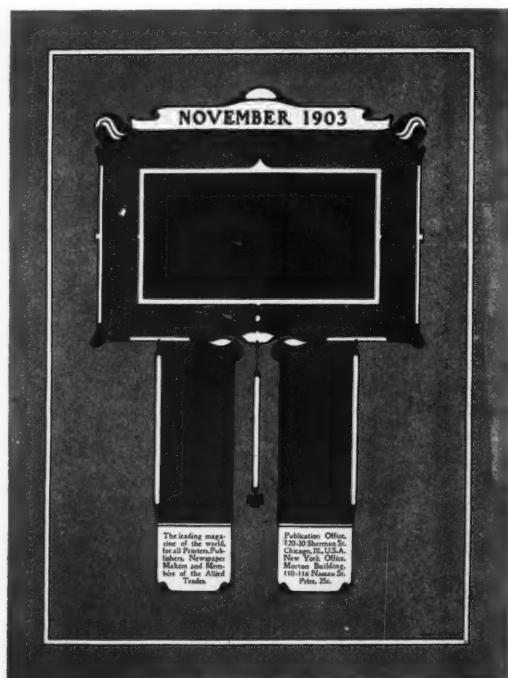


FIG. 1.—A design of the period when Anger's sole idea was for something "original." A decided contrast to the simplicity of his later work.

of our migration from the small town to the city, our fear of elevators and other modern improvements.)

And so, armed with a little patent-leather satchel and the confidence which had succeeded in landing the job in Appleton, Anger invaded the Earhart & Richardson plant, his confidence, however, diminishing with the thought that this time he would be compelled to make good right from the start.

As he entered the office, which to him looked like a bank, and saw the furnishings, the walls covered with handsome work artistically framed, and several customers in line, his heart sank. He took one good look and instinctively his hand went to his pocket, feeling for a quarter with which to wire home for a return ticket. As he edged toward the door a voice said, "Who are you, and what can I do for you?" To which Anger, when he could get his voice, replied, "I am the man from Oshkosh, and I guess I'll go back!"

Here, too, many of us can recall the time when, surrounded by unfamiliar faces and unfamiliar scenes, we were on the verge of "going back."

About this time Alexander Stewart, now instructor at the North End Union School for Apprentices in Boston,

The Electronet Blanket

THIS IS A LIGHT, single blanket of attractive design through which has been inserted thousands of feet of very fine-gauge, diamond-refined and doubly-insulated wires. These wires, charged with electricity from a cord attached to your electric light socket, quickly heat the blanket to an even temperature of about 135 degrees, and the heat is maintained. There is no chance of shock, or of being burned. The heat is mild, even, and has wonderful curative qualities.

The Electronet Blanket is very light in weight, and as flexible as a cotton quilt. You can easily carry it about in a suit case with your traveling articles. Spread it out over the sheet on your bed, turn on the current, and crawl under. In two or three minutes the mild warmth of it has penetrated your entire body. You feel as snug as a bug in a rug. The heat can be increased by putting a light coverlet on top of the Electronet Blanket to prevent radiation, and you can regulate the warmth in this way to suit yourself. When too warm for comfort, throw off the current by pressing the button, which can be done without getting up. The Electronet Blanket is warmer than many pounds of woolen blankets and comforts, and much more sanitary. Besides, the effects of the magnetic heat are very beneficial in cases of rheumatism, sore joints and feet, backache, kidney trouble, etc. Are you taken down with la grippe? With an Electronet Blanket you have a Turkish bath in your own home; wrap the blanket around you, with a cover-

let outside, and you will be in a prostrate perspiration within five or six minutes. Then a hot bath, followed by a night of sound sleep, and next morning you find the trouble all but vanished.

But above all we recommend the Electronet Blanket as an addition to the pleasures of living and the luxury of perfect comfort.

THE
RADIATION SALES
COMPANY
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It is also sold

ELECTRONET CLOTH RADI
ELECTRONET BATH RADI
ELECTRONET VESTS

and will be delighted to have you call on our office in the Cobb Bldg., Fourth and University, or allow us to send a representative out to see you.

A series of old-style roman, with italic to match, is all the equipment he really needs.

issued a portfolio of his efforts, and to the text-matter in that work Mr. Anger attributes a decision to get right in and hustle harder than ever to be something more than a union-scale printer.

The next ten years found the subject of our sketch in many large offices, from the lakes to the gulf and from the



WHEN YOU HAVE about determined to put some ginger and snap into your business, to increase your profits—*listen*, increase the profit—*to REACH* the people who should be using your commodities, this is the time we can serve you—demonstrate the business-getting possibilities of the original and catchy advertising designs, illustrations and also advertiser's copy, from which it's always ready, just needs the touch of magic (which we have) to turn it loose on its business-bringing career. Don't wait, get this pencil to help you—now. You'll be satisfied—*say when*.

that Pencil of
Sergeant's
is full of lead—



In his unusual placing of groups of type and decorative material Anger secures most pleasing results: originality in colors.

Atlantic to the Pacific. It was during this period, and in Denver, that he passed through that trying period when one's whole desire is for something strikingly original.

This he refers to as the period of "fearfully and wonderfully made" jobs. Several of these jobs were successful in contests of various kinds, and one of the most elaborate of them is shown in Fig. 1.

have no art merit and certainly no commercial value — simplicity is the true measure of commercial value."

Ever a student of things typographical, Anger viewed with more than ordinary interest the launching of the I. T.

The BURNSIDE HAT SHOPS

Third and James Street
Fourth and Union Street
SEATTLE

A letter-head design combining a decorative effect with a simple treatment.

Seattle Young Men's Christian Association			
ARN. S. ALLEN, General Secretary			
BOARD of DIRECTORS		The STAFF	
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WM. M. LEWIS	C. R. COLLINS		
JAS. B. MURPHY	DR. P. W. WILLIS		
	CHAR. A. SERGER, Assistant Secretary		
	TRACY STRONG, Boys' Work Director		

Another letter-head design, showing an unusually good handling of a large amount of text and also a pleasing use of initial letters.

Regarding this desire for originality Mr. Anger says: "I recall, with not a little amusement, an article I once wrote in relation to the distribution of points in a cover contest. It was my idea that half the total number of points should go for originality. My views are now reversed. It is a mistake to try for the strikingly original — for after

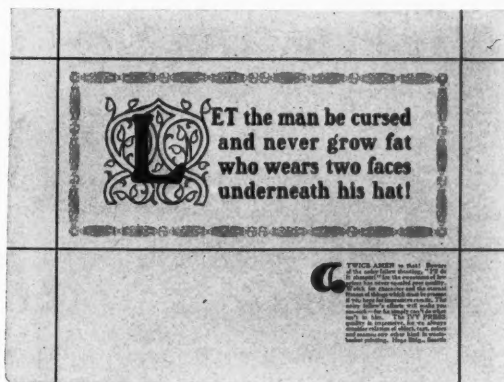
U. Course of Instruction in Printing. He not only viewed it, but he got in and helped, to the extent of organizing a class of fifty members in Seattle. Of the work of the Course, he says:

"The Course taught me to seek classification; to study text; discern purpose; consider character of reader; adapt seasonability, and then strive for a symbol of expression through paper of proper texture and color; ink in harmony; type, initials and border having something in common; and above all, I learned to practice *restraint* along the decorative route. How to decide was once hard work; the I. T. U. Course made it simple and easy."

For the past five years Mr. Anger has been in charge of the "creative end" at the Ivy Press, Seattle, with a free hand from the conception to completion of the work, and with the characteristic spirit of the West he says: "In Seattle I have found the city of my heart, and am willing to play the string out right here, trusting some day to be something more than just working for others."

So much for Anger himself; now about his work — for therein is exemplified the results of these years of study and experience in what might be termed the college of hard knocks.

Some typographers "holler" loudly for simplicity and then proceed to get their stuff up in such manner as to almost convince one that simplicity is the farthest from their thoughts. Not so Anger, when he says simplicity he means it — and does it. He doesn't require a typefoundry behind him to make his work distinctive. Given a series of



Another illustration of the pleasing placing of groups.

a few months it is likely to look queer to you, and I feel that the real test of quality in publicity printing is its power to withstand the ravages of time. Paneling and contortions

old-style, with perhaps italic to match, and he asks for nothing more. True he occasionally uses other faces, but the old-style predominates. It will also be noted, from the reproductions of his work shown herewith, that he is not on very intimate terms with the ornament case.

While Anger's work conforms thoroughly to the principles of good design, one fails to note in it any suggestions

SALESMANSHIP LECTURE 1911

Topics and Speakers

- 1.—"The Business of Selling"
F. W. PETTYGROVE
Manager for J. A. Folger & Co.
- 2.—"The Personality of the Salesman"
GEO. R. ANDREWS
Manager for The Burroughs Adding Machine Co.
- 3.—"The Will as a Factor in Success"
DR. E. O. SISSON
Professor of Education University of Washington
- 4.—"Experience of a Traveling Salesman"
C. E. SHEPARD
Salesman for J. A. Folger & Co.
- 5.—"Knowing Your Line"
THOMAS KLEINOGEL
Manager Armour & Co.
- 6.—"The Art of Salesmanship"
C. D. BOWLES
President the Bowles Co.
- 7.—"Salesmanship in the Life Insurance Business"
MALCOM HUGHES
Manager for the Travelers Insurance Co.
- 8.—"The Qualities of a Successful Salesman"
W. L. RHODES
Manager P. & B. Paint Co.
- 9.—"The Psychology of the Sale"
FRANK WATSON
Kennewick Highlands Orchard Co.
- 10.—"Making a Sale"
C. E. HIGGINS
Sales Manager The Sumner Iron Works
- 11.—"The Salesman in His Relation to His House"
J. E. PINKHAM
Lumber Broker
- 12.—"The Retail Salesman"
CHAS. MORSE
Manager Stone & Fisher Co.
- 13.—"The Salesman as a Business Builder"
E. G. ANDERSON
President Western Dry Goods Co.

Even ordinary program pages may be most effectively typed in plain roman.

of a studied effect. It looks as though it were spontaneous — just happened to come right — and one exclaims, "How simple and easy!" But to create a carefully wrought out arrangement that will show nothing of the labor involved therein is the highest type of designing.

In addition to the reproductions shown herewith, several of Mr. Anger's designs will be found in the typographical insert in this issue. Detailed comment on these various specimens is unnecessary, as they speak for themselves.

CAN YOU STAND SITTING?

Wife — Phew! I really don't see how you can stand sitting in such a hot office.

Hub — One can not stand sitting in any kind of an office, my love. — *Boston Transcript*.

"YO HO AND A BOTTLE OF RUM."

We take the following from the *Optimist*, published on board the U. S. S. Connecticut, explanatory of the vicissitudes of the "printer at sea":

PRINTERS IN THE NAVY.

Recently while looking over a copy of *The Bluejacket* I came across an article on the pay and advancement of yeomen in the service, written by a yeoman, first class, who probably had prospects of being rated chief yeoman in the near future. He suggested that yeomen should be given the opportunity and preference over civilians to fill vacancies that occur from time to time in the rank of paymaster's clerk in the navy, and be attached to and kept aboard one ship as long as possible, instead of being detached with the paymaster with whom he has been serving. Now this yeoman is looking out for his future and for that of his brother yeomen, which is very good; I hope he succeeds, but don't you think and know that there are other ratings in the service who are more in need and more entitled to advancement and opportunities for such than the yeomen branch? Let me cite a few rates: painters, sailmakers' mates, plumbers and fitters, shipfitters, blacksmiths,oppersmiths and boiler-makers, all of the above ratings can not attain anything higher than first-class rates; then we have the printer, who is the lowest-paid artificer in the service, and yet he must be familiar with all branches of his trade to draw the pay of a second-class petty officer. He must be a compositor, which is the leading branch of the trade in civilian life, paying from \$3 to \$5.50 per day; he must be a pressman, which pays from \$2.50 to \$5 per day; he must be a bookbinder, which pays from \$3 to \$6 per day; he must be a stockcutter, which pays from 40 to 90 cents per hour — the last-mentioned branch paying as much and more in one week of forty-eight hours as a printer in the service receives in one month of thirty days; in other words, a printer in the service must work five times as many hours as one branch of the trade in civilian life does for the same amount of pay.

Now don't you think that a yeoman has enough advancement compared to that of a printer in the service? My friend yeoman, you don't stop to think long enough! Don't you know that you have everything, compared to what a printer has? He saves one-third to one-half of your work, and yet you are dissatisfied with your lot; you have higher pay and you are educated at the yeomen school at the expense of the Government, while a printer must have his education and knowledge of the trade (which requires four years of hard work as an apprentice) before he comes into the service to get even a chance for that rate. Be satisfied with what you have, instead of kicking, and give a more deserving rate a chance.

The writer of this article learned his trade before he enlisted in the navy and knows what he is writing about; he considers himself a "short-timer," having about five months to serve on his first enlistment, and he does not intend to reenlist, so that, should the pay of printers in the navy be increased to even as much as \$77 per month (the pay of a chief petty officer), he would not benefit by the increase.

JOHN J. CILLES,
Printer, United States Navy.

QUEER BOOKKEEPER.

"It's curious to observe," says a Maryland man, "the manner in which many illiterate persons prosper. I once had business that took me at intervals to a certain place on the eastern shore. On one occasion I went into a store there, the proprietor of which could neither read nor write. While I was there a man came in — evidently a regular customer.

"I owe you some money, don't I?" he inquired.

The storekeeper went to the door and turned it around so that the back was visible.

"Yes," said he, "you owe me for a cheese."

"Cheese!" exclaimed the customer. "I don't owe you for any cheese."

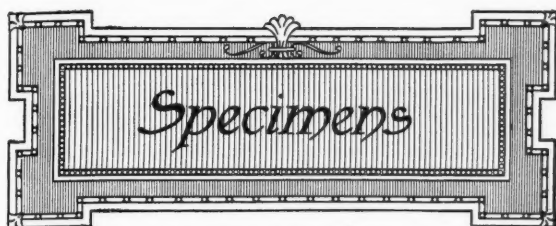
The storekeeper gave another look at the door.

"You're right," said he. "It's a grindstone." I didn't see that dot in the middle."

SHE TRIED THEM ALL.

Louise — You don't mean to say that you have been out skating all the afternoon! I should think you'd be awfully tired. I suppose there was no place where you could sit down.

Lorraine — Oh, yes, there were places all over the pond. I used them all, I guess. — *The Westerner*.



BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package.

CHAS. T. BURGESS, St. Louis, Missouri.—Your folder for April is very pleasing in design and the colors which you have used harmonize very nicely.

FROM the Kalkhoff Company, New York, we have received an interesting weekly calendar, the chief feature of which is an excellent reproduction of the United States battle-ship fleet, and entitled "The Peacemakers."

A CALENDAR from the Manz Engraving Company, Chicago, for April and May, shows an attractive three-color illustration from a drawing by J. C. Leyendecker. Needless to say, the colorwork and general designs are exceedingly good.

CLAUDE COUNCELL, Deport, Texas.—The letter-head design is very neat and tasty, the decorative border harmonizing well with the italic letter, both in shape and tone. The spacing between words in the main line should be equalized.

FRANK D. STARR, Riverside, California.—The program which you have sent for criticism is very neat, and the fact that you have used but one series of type throughout adds much to its attractiveness. We find nothing whatever in the arrangement of this program to call for a criticism.

ALVIN E. MOWREY, with the Vanango Printing Company, Franklin, Pennsylvania, sends in some excellent commercial specimens for criticism. With the exception of a rather too bright orange on the premium certificate, we find nothing whatever in this work which calls for suggestions for improvement.

JOHN MCCORMICK, Troy, New York.—The booklet, entitled "Allen Quality," is unusually pleasing in arrangement, and in the selection of colors is very satisfactory. We have no criticism to offer on this work, as it is thoroughly in keeping with the work which we have formerly received from you.

FROM the Varsity Press, Berkeley, California, we are in receipt of an unusually interesting business card of which we show a reproduction. The original is on dark-brown deckle-edged stock, a heavy line being embossed



An attractive card, by The Varsity Press, Berkeley, California.

as a border and the text-matter being printed on light-brown deckle-edged stock and tipped on in the corner. The result is an unusually attractive card.

N. W. DREYFUS, San Francisco, California.—The commercial specimens are unusually attractive, the pleasing placing of the various groups of type and decoration, together with your use of the geometric ornaments, making them quite unusual. The color combinations on all of them are good and we have no criticism whatever to make on the way the typography is handled. We like unusually well the leaflet, entitled "Thoughts," although

personally we would prefer to see a good color, rather than the silver bronze used for the background, as the latter gives an unpleasant effect when held at certain angles.

HARTZELL'S PRINT SHOP, Altoona, Pennsylvania.—The bill-head arrangement is very good, although personally we do not care for the bronze, and would prefer a color instead. Wherever bronze is used it must be held at a certain angle in order that the unpleasant effect due to the reflection may be avoided.

FRED W. FOSTER, Escondido, California.—The card is unusual in arrangement and well handled, although we think that the color combination shows hardly enough contrast. Had you given this a little more consideration it would have had more advertising value than the combination which you have used.

WE show herewith a reproduction of an exceptionally neat and tasty folder which announces the withdrawal of Mr. Bruce Rogers from the Riverside Press, of Cambridge, Massachusetts. Mr. Rogers will hereafter



BELMONT · MASSACHUSETTS

For fifteen years Mr. Bruce Rogers has designed and supervised the production of the finer books issued from The Riverside Press, Cambridge, by Messrs. Houghton Mifflin Company.

Leaving their employ on the first of April, 1911, Mr. Rogers will thereafter engage in the making of designs, not only for the details of book decoration, viz., covers, title-pages, initials, vignettes, and other page-ornaments, but also for a wider variety of uses, among which may be named book-plates, letter-heads, type-faces, type-ornaments, and fine bindings. He will also undertake larger commissions for the arrangement and supervision of printing.

In cooperation with The Riverside Press he will be at liberty to make use of the special types and ornaments collected and designed by him while there, and will be prepared to submit specimens and estimates for privately printed books and the finer grades of printing for publishers and advertisers.

Handsome folder, which announces the withdrawal of Mr. Bruce Rogers from the Riverside Press.

engage in the making of designs, not only for the details of book decoration, etc., but will undertake larger commissions for the arrangement and supervision of fine printing. The dignified simplicity of the announcement shown herewith is thoroughly in keeping with what may be termed the general style of Mr. Rogers' work.

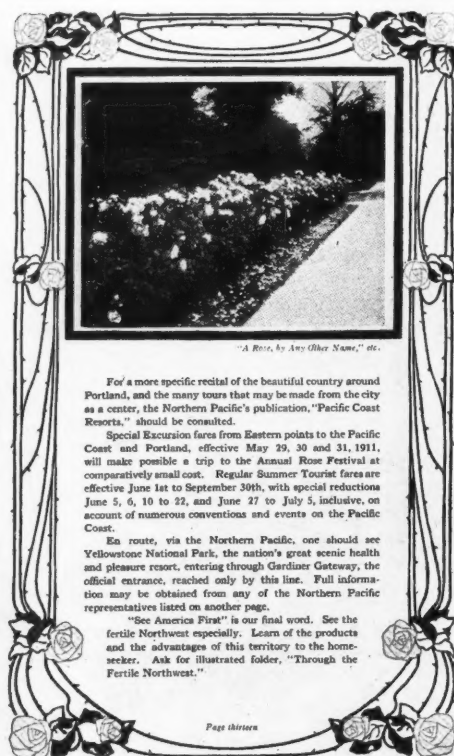
CHAS. WOTERBURY, Elkhorn, Wisconsin.—The bank statement is well gotten up and leaves but little opportunity for criticism. We would suggest that perhaps the use of a lighter green, made by the addition of a little yellow, would form a more pleasing contrast to the black and give a better color combination.

H. D. PEDLAR, Oxbow, Saskatchewan.—The cover-page is, in general, well handled and does not offer much opportunity for criticism. Perhaps the putting of the words, "Garden Center of Southeastern Saskatchewan, the Land of Opportunity," all in the same size type would have made it a trifle less confusing than it now is. It is also a question whether the dropping of the type-matter, which follows the ornament, closer to the bottom of the page would not be desirable, as the text rather crowds the

ornament both above and below. This latter, however, is more in the nature of a personal opinion than of criticism of the page.

FROM the Britton Printing Company, Cleveland, Ohio, we are in receipt of a large package of specimens of Lyceum bureau printing. The specimens are well handled, the typographical arrangements being very pleasing.

ANOTHER exceptionally handsome booklet has been received from the Northern Pacific Railway, having been gotten out to advertise the annual rose festival in Portland, Oregon. The cover is an excellent design in gold



Page from a handsome booklet, by the Northern Pacific Railway.

and colors, with an unusually attractive reproduction in half-tone with the rose as the central feature. The balance of the book is well printed in colors, with excellent half-tones and suitable border decorations. We show herewith one of the inner pages as an illustration of the adaptability of ornament and text.

JOHN L. CHESTNUTT, Kansas City, Missouri.—The Christmas specimen is well handled throughout, the border which you have used harmonizing most pleasingly with the text letter which has been used for the heading. The cover to which you refer in the letter did not accompany the package, and we should be pleased to criticize it if you could send us another copy.

THE Standard Printing Company, Greeley, Colorado.—The large cards are all well handled and very pleasing in design. The one containing the monogram in green ink is unusually good, the panel arrangement being satisfactory and the breaking-up of the spaces conforming thoroughly with the principles of proportion in design.

THE H. M. Downs Printing Company, Fitchburg, Massachusetts.—The current number of "Printing Tips" is well handled and the text is interesting. We would suggest, however, that a light tint used as a background for the half-tones would be more satisfactory, as the tint which you have used is rather dark and strong in tone.

THE *Daily Express*, Chickasha, Oklahoma.—The blotters would have been much better in appearance if you had confined yourself to some simple design and to fewer type-faces. The arrangement as it now stands shows a complicated effect, due to the fact that there are too many type groups. We would also suggest that you avoid the use of hairline rules, either for panel or underscoring, as they rarely, if ever, print a solid, unbroken line.

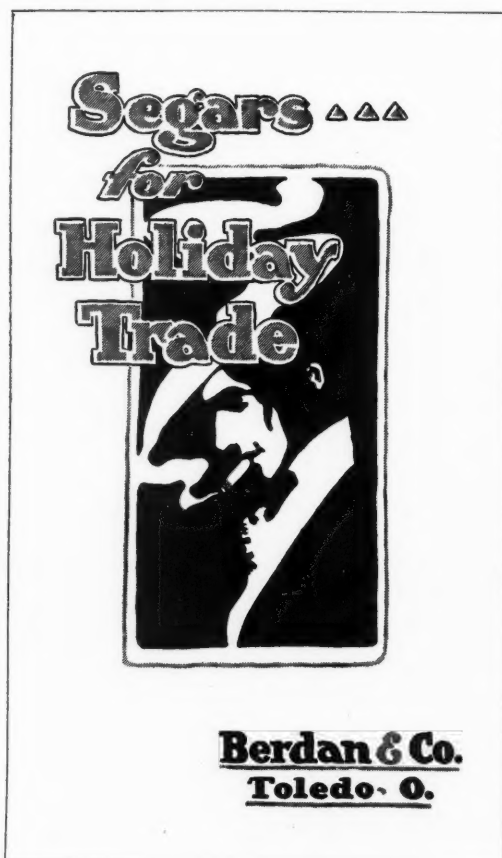
FROM H. M. Davis, manager of the advertising department of the Sprague Electric Company, New York, we have received a copy of its latest catalogue of fans. The cover is an attractive design in colors and the inner pages are well printed in a dark green with buff border, the latter, however, being just a trifle strong for the best effect.

A. H. COTE, Springfield, Massachusetts.—The colorwork on the large card is very satisfactory, but we would suggest that the use of lower-case for the text-matter would result in a greater legibility than the card now shows with so many of the lines set in italic caps. We would also suggest that you use a little letter-spacing between the words in the main line.

F. TRIGG, Adelaide, South Australia.—The "Wayzgoose" program is interesting in arrangement and the colors are very satisfactory. We would suggest, however, that where rules are not in the best of condition their use be avoided as far as possible, as the unsightly joints which bad rules show detract very much from the appearance of any piece of printed matter.

LEON LESTER, Kinsley, Kansas.—The card is very attractive, and you have shown much ingenuity in your manufacture of decoration. The colors are harmonious, although, perhaps, the use of a slightly lighter green would give a more pleasing contrast with the black than does the dark green which you have used. The typographical arrangement is also very satisfactory.

FROM Bronson Woolley, sales manager of the Express Publishing & Printing Company, Toledo, Ohio, we have received a copy of "Express—ions," the house organ of this company. It is one of the handsomest booklets of this kind we have received for some time, and contains many excellent



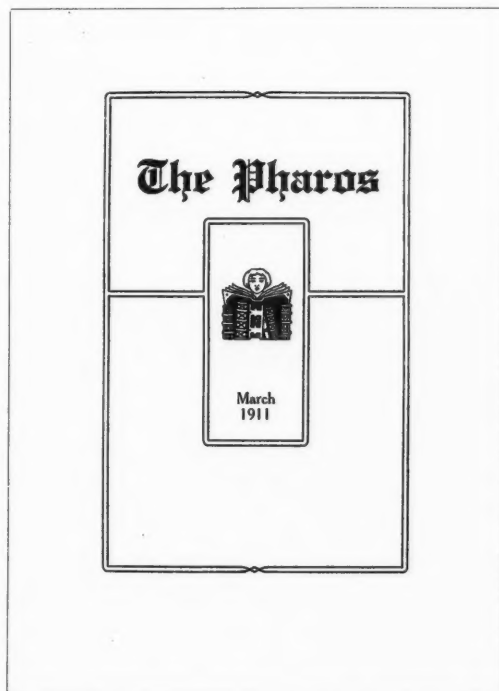
A page from "Express—ions," the house organ of the Express Publishing & Printing Company, Toledo, Ohio.

illustrations of typography and color printing, many of them being the original designs tipped onto the various pages. Among the many interesting designs shown therein is one on the booklet cover in black and red, a reproduction of which we show herewith. "Express—ions" consists of twenty pages and cover and is 10 by 12 inches in size.

HARRY E. SHROPE, Washington, New Jersey.—The specimens are well handled, although in the note-head for G. T. Smith we note that your spacing between words in the feature line is not at all even, and would suggest

that you take into consideration the shapes of the letters on either side of the space when placing the space between words. It is also noticeable in the same line on the envelope corner-card. The large envelopes are both well handled, and the colors are good.

P. H. LORENTZ, Buckhannon, West Virginia.—The commercial specimens are, as usual, very good, and we find little opportunity for a criticism as to the manner in which they are handled. The cover-page for "Pharos" is unusually pleasing and a good arrangement of a small amount of matter. We show a reproduction of it herewith.



A pleasing cover-page, by P. H. Lorentz, Buckhannon, West Virginia.

THE calendar for the Cross Paper Folder Company, Boston, consisting of six mounts tied together with a silk cord, on each of the mounts being tipped a handsome reproduction in three colors, with calendar and advertising matter printed underneath, is most pleasing. These color specimens are excellent, both in the subjects and in the manner in which they are handled.

FROM Chester A. Lyle, instructor in the Howard University School of Printing, Washington, D. C., we have received a package of unusually interesting commercial specimens. The work is characterized throughout by neat, clean typography and excellent color combinations. We show herewith the title-page of a program which shows an interesting use of stock borders.

ADOLPH LEHMANN, San Francisco, California.—The motto-card is a very interesting piece of text and is well printed. We have no criticism whatever to offer on the manner in which it is handled. The leaving of the lines ragged at the right-hand side in order to allow an even spacing between words is a pleasing innovation and gives an excellent color to the page as a whole.

H. WOLKENHORST, Kansas City, Missouri.—The Westmoreland booklet is one of the most attractive pieces of work of this kind which we have received in some time. The illustrations are all excellently well handled, and the color combinations are unusually pleasing. This, together with the simplicity of the typography, makes it a booklet which should be effective as an advertising proposition.

A. H. FINN, Detroit, Michigan.—The commercial specimens from the Franklin Press are well handled and show a careful regard for design and color. The menu for the banquet is unusually neat and tasty, while the large catalogue for motor trucks is one of the most pleasing books of its kind which we have received for some time, the half-tone work and the arrangement of colors being unusually good.

JOHN A. SMITH, Carmi, Illinois.—We would suggest that the use of single rules for your letter-head would be an improvement, and we would also suggest that underneath both of the lines you use a single rule, slightly

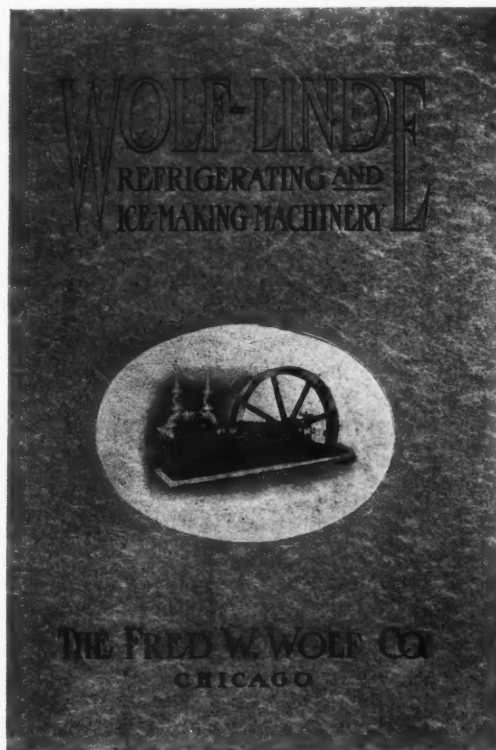
heavier in tone, rather than the two light ones. This would not make such a confusion of lines underneath the name. We would also suggest just a trifle less space between words in the feature lines.

BERNARD MARTIN, North Manchester, Indiana.—The cover-page of the announcement is very unique and shows a clever originality on your part. We would suggest that, inasmuch as the two pages on the inside remain facing each other after the leaflet is open, that they be made right-and-left pages, by placing the border on the left hand at the other side, rather than having the border at the right side on both pages.

J. B. COSGROVE, St. Augustine, Florida.—Of the two blotters, we prefer the one on which a light blue has been used, as it gives a much better effect to the cut of the building. Personally, however, we do not care for the combination of yellow and orange and would prefer to see the heavy rule on the outside in another color, or at least made much lighter, so that the orange would not conflict so strongly with the yellow.

THE McCormick Press, Wichita, Kansas.—The tenth anniversary number of your house organ, "Impressions," is at hand, and we find it unusually interesting. We have little criticism to offer, but would suggest that perhaps the running of the rules and the cuts in the lower corners in a little stronger color would be an improvement, as at present the cuts are barely legible. The book is very interesting and should prove unusually good advertising.

FROM the Henry O. Shepard Company, Chicago, we have received a copy of a catalogue of Wolfe-Linde Refrigerator and Ice-making Machinery, manufactured by Fred W. Wolf Company, Chicago. The catalogue is printed in brown and black, the most noticeable feature of the work being



Cover of a handsome catalogue, by the Henry O. Shepard Company, Chicago.

the excellent manner in which the half-tone illustrations are handled. The cover is handsomely embossed in colors on brown stock, a half-tone printed in a blank panel adding much to its appearance. We show herewith a reproduction.

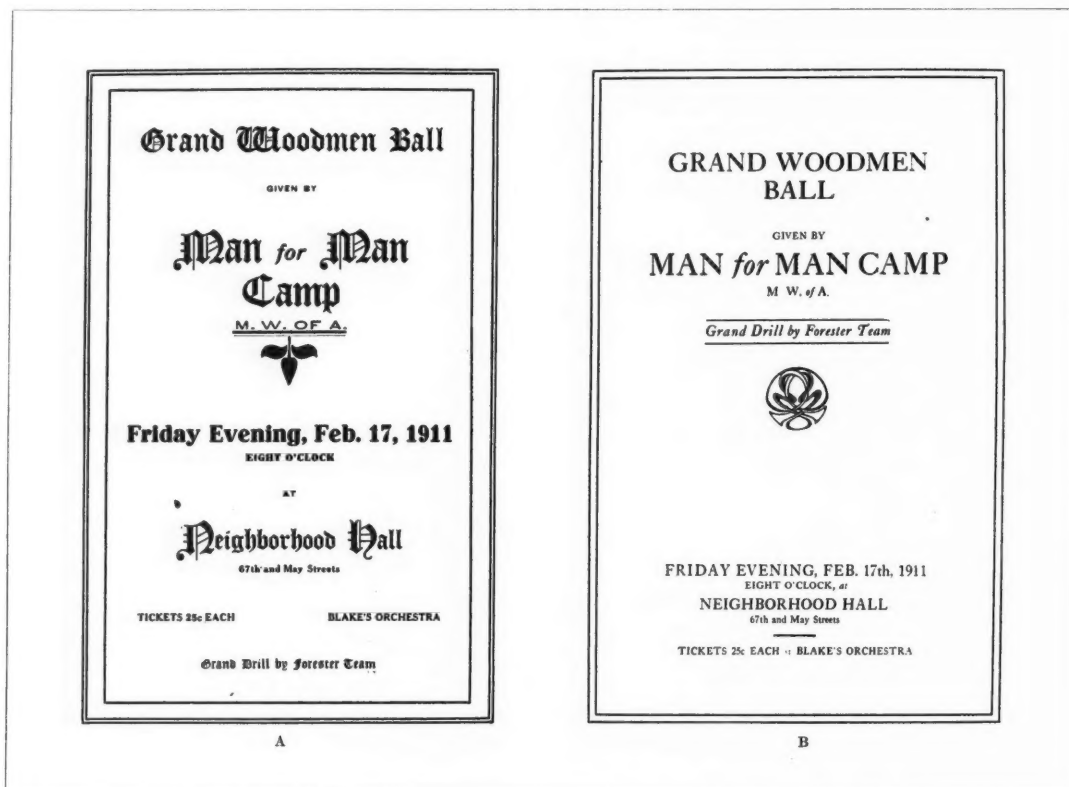
EDW. E. BAILEY, Centre Hall, Pennsylvania.—Your specimens are very well arranged, although we note on one or two of them a tendency to use type-faces which are rather large. This refers particularly to the bill-head for the Grand View Poultry Farm. We think that if you had used smaller type-faces, giving a little more opportunity for white space, this heading would have been very much better. On the first page of the program for the Grain Show we would suggest that, instead of centering the center group of type between the top and bottom one, you

place it slightly above the center, on an imaginary line which would give three parts to the space above the group and five parts below. This would cause it to conform more thoroughly to the principles of proportion which should be followed in all good designs.

FRED C. WILLIAMS, Chicago.—The page design is complicated, in that it has too many separate groups scattered over it, and the fact that you have used several different series of type does not add anything to its

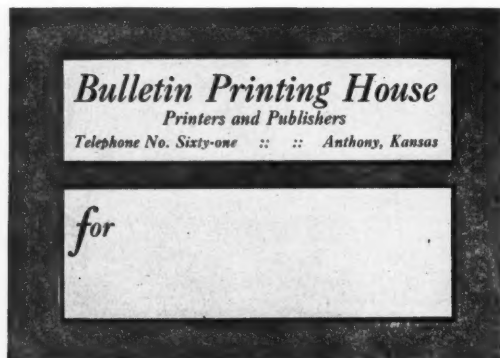
stock, it forms an unusual and pleasing combination. The other designs are good, especially the cover-page design on brown stock.

R. C. WILLIAMSON, Des Moines, Iowa.—The commercial specimens which you have sent are very pleasing, and we would especially comment on the unusual and artistic color combination which you have selected for these designs. The program of the Cost Congress is an especially attractive piece of work, both in design and color. On the motto-card tipped on the



In the original (A) the dividing of the text into too many groups results in a complicated design, and there are too many type-faces. The simple design shown in B, in but one series, with italic to match, is more pleasing.

appearance—rather it detracts. Gathering the text-matter into a few groups and using but one or two series would be an improvement, and we have indicated this in the resetting which we show herewith.



Package label, by H. Emmet Green, Anthony, Kansas. Original in colors.

H. EMMETT GREEN, Anthony, Kansas.—Of the specimens which you have sent in we find the package label the most interesting, and we show herewith a reproduction of it. Printed in yellow-green and black on white

background we would suggest a little lighter green, as it would contrast more pleasingly with the black and not make such a strong spot at one end of the card.

ERIC PETERSON, Fort Wayne, Indiana.—The specimens are all excellent in design and we find nothing whatever in them to criticize. We would especially congratulate you upon the excellent effect which you have secured in the combination of colors and stock on the letter-head and envelope for the Singmaster Printing Company. This is one of the most pleasing sets of commercial stationery that we have received for some time.

LAUREL Chronicle, Laurel, Mississippi.—All of these arrangements are very satisfactory, and the only change that we would suggest in them would be the use of an orange or red-orange, rather than the red which you have used in combination with the black. Of the three arrangements, we like best the one which shows the name of the paper set in text type, although on this letter-head we would suggest the addition of a pica beneath the line at the top of the design.

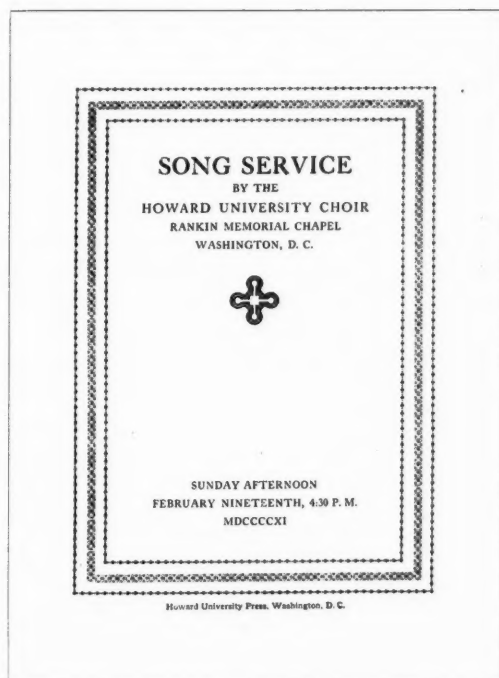
A. C. ROBERTS, Lincoln, Nebraska.—The commercial specimens are all excellent in design and color and we would especially congratulate you upon the good use which you have made of the old-style type in your commercial stationery. The letter-head for the Lincoln Linotype Company is especially pleasing, although we would suggest that perhaps the use of roman caps. for the words "Linotype Composition" would be preferable to the introduction of the italic series into the design.

E. D. BLACET, Painesville, Ohio.—The first page of your announcement would be improved in appearance if you would arrange it in such a manner that the heaviest of the two groups would be in the upper part of the page, rather than in the lower part. A design in which the heavier group is in the lower part of a page always has the appearance of being upside down, due to the fact that we generally consider a design on a printed page as hanging from the top rather than being built up from the bottom. We

would also suggest that you avoid using condensed and extended types on the same page or in the same group, as there is no shape harmony between them. One should consider the job as a whole when deciding upon the type to be used thereon, and on a page the shape of this one we would suggest that the type more nearly square would be preferable to the condensed face which you have used for most of the text.

E. D. BLACET, Painesville, Ohio.—The letter-head is well arranged and we see little opportunity for improvement. As a matter of preserving the harmony of shapes between the various lines, we would suggest that perhaps the use of a roman letter in the place of the italic for the date line and the line following the name of the firm would be preferable. As a usual thing, commercial stationery of this kind kept in one series is better and more pleasing than where two or three different series are used.

THE Artcraft Company, Cleveland, Ohio.—The enamel-ware booklet is a unique arrangement and the cover is especially good. We think, however, if you had used black ink for the half-tone illustrations the effect would have been much more satisfactory, even though the color which you have used represents in a way the actual colors of the goods. We also think that if the gray were made a trifle darker the added legibility would be desirable without in any way spoiling the color combination.



An interesting use of stock borders. From Chester A. Lyle, Washington, D. C.

C. A. MANN, Huron, South Dakota.—The commercial specimens are well handled throughout and we find little in them which offers opportunity for criticism. We would suggest, however, a more careful spacing between words, and would call your attention to the spacing in the main line of the letter-head for the Huron Marble & Granite Works, as the space between the last two words of this line is considerably more than that between any other two words. We would suggest that where large type-faces are used in combination with text-faces that roman is preferable to lining gothic or other types of a similar design. The great difference in shape between the lining gothic and the text letter is not as noticeable nor as objectionable where the smaller sizes of the lining gothic are used, but where the larger sizes are used in combination with the text letter the difference in shape is quite apparent and is not pleasing.

THE Hershey Press, Hershey, Pennsylvania.—The specimens are, in general, very well arranged, and we find but little in them to criticize. We would suggest, however, that where the squaring-up of lines necessitates extensive spacing, as shown in the heading, "A Few Thoughts for Your Consideration," the use of another form rather than a squared-up group would be preferable. If you had used a slightly heavier rule on the cover-page for the Teachers' District Educational Meeting it would have harmonized much better in tone with the heavy type-face shown on the page. On the announcement page for the millinery house we would suggest that a simple,

plain announcement, even though it were set in straight paragraph form in one size of type, would be fully as legible and infinitely more pleasing than the arrangement which you have used, as the latter, consisting of lines of caps. and lower-case of various sizes, no two succeeding ones being alike, is rather confusing and hard to read.

R. W. SHEPHERD, Portsmouth, Virginia.—All of the cards which you have submitted show an unusually good use of borders. The color combination in the large card is especially pleasing, although we do not care for the combination used on any of the Easter cards. The one which has the border in violet is perhaps the most pleasing and appropriate for this particular occasion, but if you had used a real dark green with this violet, rather than the blue, we think the effect would have been very much better.

ROY A. BAST, Clark, South Dakota.—The most noticeable feature of the specimens which you have submitted is a tendency to use rules, both for borders and for underscoring, which are either too light or too heavy in tone to harmonize properly with the type-faces with which they are used. We would also suggest that where you use red and black as a color combination the red should incline toward the orange, in order that it may contrast more pleasingly with the black than does the red of a blue hue. We would also suggest that where the text letter is used the space between words should be rather smaller than where the roman or italic letters are used. The text letter is in design condensed, and for this reason the space both between words and lines should be small. We would also suggest that, wherever possible, you keep your commercial stationery in one or, at the most, two series of type, taking care that if two series are used they be such faces as will harmonize one with the other. On some of the commercial stationery we note that you have used three type-faces and that they are widely different in shape. This refers especially to the note-head for D. J. Quinn.

OLIVER BLEVINS, English, Indiana.—We would suggest that you confine your commercial stationery, as far as possible, to one or two series of type, rather than using three or four as you have done on the note-head for Christian Atz. In addition to this, the type-faces which are used should harmonize with each other both in shape and in tone. Light-faced lines should not be combined with heavy black ones, neither should condensed letters be combined with extended ones. The letter-spacing which has been necessary in order to square up the lines in the panels at the end of this note-head detracts much from its legibility, and the centering of the lines without the letter-spacing would have been more satisfactory. We would also suggest that you avoid the use of punctuation points at the ends of lines in display matter. We note that you have a tendency to place considerable space between lines on these display pages rather than crowding them close together. This applies particularly to the title-pages on the announcements for the two banks. In both of these cases the omission of most of the space between the lines forming the names of the banks, thus drawing the names together in close groups, would be more satisfactory.

J. A. REID, St. Louis, Missouri.—We are in receipt of a copy of the book, entitled "The Greater Belleville," and would make a suggestion or two as to its typographical appearance. While the cover is very pleasing in design, we would suggest that the rules which underscore the various lines be made of the same length as the lines, rather than longer. The title-page would have been greatly improved if smaller type had been used, as it is too much like a poster in appearance. The advertising pages are not pleasing, due to the fact that the rules and borders which are used to separate the various advertisements are in many cases so strong that they overshadow the type-matter and detract from the advertising value of the various groups. Then, too, the use of a too great variety of type-faces on the different pages results in a confusing appearance which would have been avoided if the whole advertising section had been confined to but two or three series. Where an effort is made to make each of a half-dozen advertisements the most prominent, the result is usually a black page that is not pleasing in tone and one which gives no more prominence to the advertisements than if a lighter type were used.

2

"Before I wear a harem skirt,"

She sweetly murmured, "tell me, please,

If I shall, every time I sit,

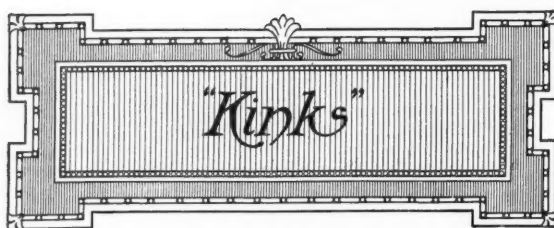
Be forced to hitch it up so it

Will not get baggy at the knees."

—S. E. Kiser, in Chicago Record-Herald.

SERMONS IN STONES.

"This paper," remarked an Irishwoman to her husband as she sat at tea, "says that some feller says there be sermons in stones. Phwat d'yez think av that?" "Oi dunno about the sermons," replied the good man, "but many a good ar-gument has coom out uv a brick, Oi'm thinkin'."



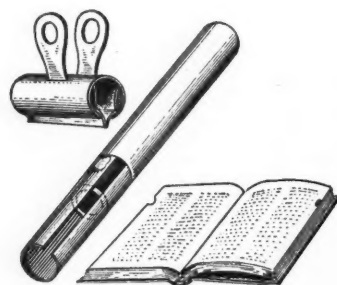
There is always a best way to do a thing if it be but to boil an egg.—Emerson.

This department is designed to record methods of shortening labor and of overcoming difficult problems in printing. The methods used by printers to accomplish any piece of work recorded here are open to discussion. Contributions are solicited.

Thumb-indexing a Book.

The advantages of having certain books, such as reference-books, catalogues, etc., thumb-indexed will appeal to every one who ever has occasion to consult such volumes for information in a hurry. Few published books come indexed in this manner, and considerable time is lost in looking for information contained therein that could be saved if they were properly thumb-indexed.

The following simple method of thumb-indexing will be found very satisfactory:



TOOLS FOR THUMB-INDEXING A BOOK.

Procure a small-sized paper clip of the type shown in the engraving and remove the two small jaws, saving the spring. Procure a piece of $\frac{1}{2}$ -inch pipe, and for a distance of about $\frac{3}{4}$ of an inch file it down on the outside until a slight shoulder is formed. The spring of the clip is then opened slightly and sprung on the pipe as illustrated. This forms our cutting tool, after an edge has been put on the end of the spring. This can be done on an oil or carborundum stone. The spring will be found to take a very sharp cutting edge and to hold it well. Before cutting the edges of the book, go through the latter and place a paper marker at the subject matter you desire to index; and having decided on your subjects, you can best arrange your cuts. The length of the book from the top to bottom of the page, and the width of your cutter, of course, determine the number of indexes you can get in line; but having arrived at the bottom of the page, start at the top again, and continue so through the book.

To cut, proceed as follows: Suppose you wish to locate the information on page 15. Open your book at the desired page and close to the top, if it is the first index, mark where your first cut comes. Hold pages 1 to 14 flat, and cut back toward page 1, care being taken that the cut is not made in a vertical direction, but out toward the edge of the cover. The latter, of course, must not be cut into, and if the first

cut is close to the first page, a thin piece of wood should be inserted to protect the cover. The depth of the cut from the edge in should be regulated by the number of characters to be written in the index. The next mark is now taken, and a similar cut made at the next page to be indexed, lower down on the page. A glance at a thumb-indexed dictionary will show at once how the cuts are made. If the cutter is kept sharp and the cut is made with one blow of the hammer, the edges will be perfectly smooth; but should they become irregular, they can be smoothed down by rubbing the thumb-slot with fine sandpaper on a round pencil, the leaves being held close together in the meantime.—J. W. C., in *Scientific American*.

Color-printing on Silk.

Close register work on silk may be accomplished by tacking each piece lightly with fine thread on sheets of cardboard cut slightly larger than the piece to be printed. Pieces of cork arranged to strike an exposed place on the silk will prevent the possibility of the silk moving on the card under pressure of the form. Vivid effects can be produced in this way on badges and the like, and the effect will more than repay for the time consumed in preparing the stock by tacking, or, as the dressmaker would say, basting the silk on the card.—*Printing Trade News*.

Perforating Gummed Paper.

In using a round-hole perforator on gummed stock it is well to run an oiled sheet after about every hundred perforations. This cleans the needles and the holes of particles of gum and saves wear on the machine. To properly prepare this oiled sheet it is only necessary to take a sheet of document manila or other absorbent paper and treat it to a bath in paraffin oil till it is thoroughly soaked, then lay it between zinc sheets or some place where it will not dry out, when it will be ready for use. After perforating this oiled sheet a few times it is well to run a few sheets of waste to remove the superfluous oil. This will clean out the gum and save the wear on the machine.—*Printing Trade News*.

To Reduce Gold and Aluminum Ink.

For this purpose there is nothing better known than amyl acetate, sometimes called banana oil or pear oil from its peculiar odor. It is a powerful solvent, quite generally used by painters to digest and act as a vehicle for the various bronze powders. Indeed, any printer may mix his own superior gold or aluminum ink with good bronze powders and acetate of amyl. Such an ink well mixed and distributed and used in a warm room will cause these troublesome inks to print smoothly without piling up on the rollers and filling up the form. Nothing better than this same banana oil to cut dry and extremely hard ink of any sort from type and cuts. Let it stand on them a minute, brush it off, and complete the cleaning with benzine.

Printing on Glass.

Many easy dollars may be earned by printers everywhere, by using the following process in making slides for moving-picture theaters, window-signs for stores, putting lettering on photographers' plates and various other ways that suggest themselves in different localities.

Set up the form in type as you would for any job to be printed on the press. Ink up the form the way you would in taking an ordinary proof. Care should be taken so as not to bear down too hard, getting ink on the shoulder of the type. Next take a clean roller, or the same one, washed up, and roll over the type. Here again care should be taken

and not bear down too hard on the roller or let it slip. Now take the roller and run it over the glass. This transfers or off-sets on the glass. The design, or reading-matter, is now reversed; turn it over and look at it from the other side and your work appears complete, right side up.

In making signs on windows put it on from the inside; white ink shows up very good on store windows, although any color or colors may be used. In making slides for moving-picture theaters black ink is most desirable. Half-tones or any kind of cuts can be used as well as type.—*H. P. Smith.*

Laying out a Printing-office.

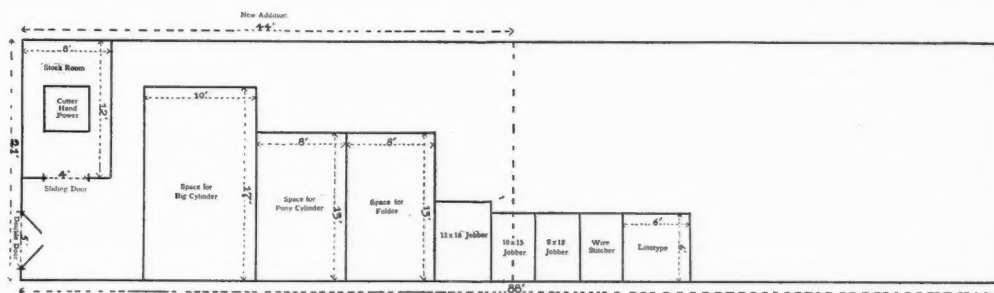
S. E. B., Plymouth, Indiana, submits the accompanying diagram of his printing-office; the dimensions are given and the location of the presses. He says his plan is to attach the line-shaft to the wall about seven feet high instead of putting it on the ceiling. Wants suggestion for a better

You can now begin the game of rearranging the floor and planning where the various articles should go. When you have all the equipment satisfactorily placed, glue or paste the pieces of cardboard where the articles they represent are to go on the floor or mark in the spaces with various-colored inks or crayon.

Layout for Upper Case.

R. E. Kenny, during the past thirteen years advertising manager of the Parlin & Orendorff Company, Canton, Illinois, calls the attention of THE INLAND PRINTER to a method of laying a cap. case. The article appeared in the *Practical Printer* in September, 1907, and as time-saving is now more than ever the order of the day, it will bear repetition.

"About fifteen years ago I opened a job-printing office, and in laying the cap. cases I reversed the regular order by commencing the alphabet in the lower row and working up



The shafting will be attached to this wall and each machine faced to the wall. There will be three separate shafts—one for two cylinders, one for jobbers, folder and stitcher and one for Linotype. Shafting will be attached about 7 feet high on wall.

method of arranging his shop. Back of the presses he proposes to have the stones, stands of type, etc. Says he does not want to make any mistake in arranging and systematizing the shop, and wants to make it so that he can turn out the most work with men and machinery.

We do not approve of the placing of the line-shaft on the wall for several reasons. First: If the wall is brick, it will be quite difficult and expensive to attach. Second: If placed seven feet from the floor, it will make it difficult to drive the jack-shafts and cause a loss of space as a consequence. Our recommendation would be to install individual motors. The first cost would be greater, but so much would be economized in power that it would save the difference in a short time.

As a sequence of cost finding, printers are planning much more carefully than in the past for greater efficiency in the arrangement of machines, presses, cases, cabinets, stones, etc.

It is an interesting study to *play checkers* with a floor plan. Take a sheet of quadrille-ruled paper, and let each square represent a square foot. The dimensions, angles, curves, etc., of any floor-space may be drawn in pencil or ink—the squares in the ruled form preserving the dimensions accurately. Staircases, windows, chimneys, elevators can be accurately placed by lines drawn from one square or fraction of a square to another square or fraction of a square. Now take an inventory of all the equipment and the dimensions of each article making up the equipment. Take pieces of cardboard. Different-colored cardboard may be used to distinguish each style of article that makes up the equipment. Cut these to the dimensions of the article to be placed on the floor—making the scale of measurement the same as the square of the quadrille-ruled paper.

to the fourth row. After actual experience all these years I am in a position to demonstrate that this layout is an improvement over the universal practice. I will give figures to verify my claims.

"Inland Type Foundry scheme for body-letter, 100-pound roman font:

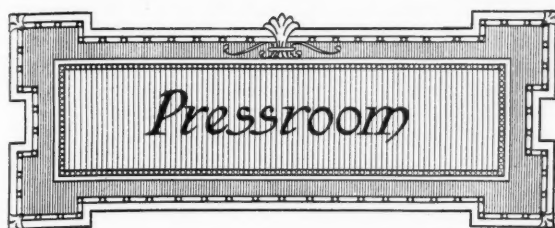
1st row.		2d row.		3d row.		4th row.	
	Oz.		Oz.		Oz.		Oz.
A	8	H	7	P	6	X	2
B	5	I	6	Q	2½	Y	4½
C	7½	K	4	R	7½	Z	2
D	6	L	6	S	8	J	4½
E	9½	M	7½	T	9½	U	5
F	5	N	7½	V	3	&	5
G	5½	O	7½	W			
	46¼		45¼		43¼		23

"I have taken the Inland Type Foundry specimen-book, showing the quantity of each capital letter furnished, using a 100-pound font as a basis, and divided them according to the layout of the four rows of a cap. case used for the capital letters.

“ The lower row in my layout, from A to G, contains 46½ ounces of type (per 100 pounds) against 23 ounces in the upper row, or more than twice as much type as in the row nearest the compositor. The second and third rows merely change places with each other, although the difference in amount of type carried in these two rows is in favor of my scheme.

“The percentage of type actually used in ordinary composition is greater in the row containing the letters A to G than the figures indicate, for any compositor of experience knows that he will clean out the A to G boxes long before the supply of X, Y, Z, J and U is exhausted.

"A careful measurement of the cap. case will show that when in a tilted position on the stand, the fourth row is six



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Offset Ink.

(860.) "Is offset ink anything like ordinary printers' ink or is a special grade required?"

Answer.—The two inks are made of the same constituents, but of different proportions. In offset and other litho inks there is a maximum of pigment and a minimum of vehicle, and the carrier of the pigment is a stronger varnish than in ordinary half-tone or letterpress ink. This ink is as a result dense in body and has great covering capacity. A solid line in commercial work from the offset press has quite a similar appearance to a line from an engraved specimen; the ink appears to be piled on thick and irregular. A critical examination without the magnifier does not reveal any such condition.

Rubber for Platen Press.

(858.) "Please inform me how to apply the thin rubber used on platen presses when printing an envelope? Where can the rubber be procured?"

Answer.—The rubber may be secured through typefounders or printers' supply houses. If the envelope to be printed is but a small corner-card form, a strip of rubber a trifle wider than the form may be used. To apply it, have a tympan of news stock, about six sheets; take an impression and mark place for the guides; raise top bales and place end of rubber, then clamp it. Now raise lower bale and stretch the rubber a trifle so it will be taut. Secure it under the lower bale. Attach guides and make form ready. If the rubber is occasionally rubbed with French chalk it will permit the envelopes to be fed with greater facility.

Work-and-turn Job Smutting.

(863.) Submits an order blank on bond paper, printed on two sides. In backing up the form it is evident that the ink was not dry; also a surplus of ink is used. Unable to judge the grade used, but it is apparently suitable for the grade of stock. The make-ready is adequate. The question the printer raised is as follows: "The enclosed sheet printed in our job department is not satisfactory. Would like to know why the printing showed through and if there is any way to overcome it on this same grade of paper. Let us know through your columns."

Answer.—We judge that the form was backed up before it was dry enough to handle; this caused some ink to be deposited on the tympan to be again taken up by another sheet; this trouble increased as the run continued. If the run were short and it had to be backed up at once then you should have carried much less color. On the first time through you could have carried about two sheets of printed more in the tympan, which, with less ink, would have given good results; on the second time through remove two sheets from the tympan and carry a trifle more ink; this would compensate to some extent the loss of impression. The tympan should of course be oiled. Some pressmen rub magnesia or cornstarch on the tympan when the form is being

backed, as this prevents some of the offset. Another remedy for offset may be found by applying to the various ink-dealers that carry special inks or compounds to prevent smutting on rush jobs. Note the advertisements of ink-dealers and ask for their specialties.

Danger to Health from Bronzing.

(859.) It is quite possible that in a short time there will be no hand-bronzing permitted in workrooms, except in the case of preparing proofs and specimens on very limited runs. The new laws enacted lately by state legislatures covering occupational ills tend to inhibit all work of this character that can be done by mechanical means. As it is at present the greater number of large shops are equipped with bronzing machines, placed in some cases in bronzing-rooms, these rooms well ventilated by exhaust drafts. In England the laws are much more strict and are rigidly enforced regarding bronzing. They require employers to furnish clothing and toilet facilities, and other strict rules are laid down to conserve the health of the workers. The contrast is very sharply drawn in respect to the state laws enacted in this country and those in force in England concerning occupational diseases.

Applying Gum to Printed Slips.

(865.) Submits a banking slip $2\frac{1}{2}$ by $3\frac{1}{2}$ inches, printed on one side. The back is to have a quarter-inch band of gum applied to the narrow end. This printer's query is as follows: "The enclosed slip is to be gummed on the back edge as marked. How should I prepare my paste and do the job on a platen press? The last time I used mucilage and a great part of the work stuck together. Will be pleased to have suggestions."

Answer.—Have the stock cut so as to print four-on, the sheet to be a trifle over $3\frac{1}{2}$ by 10 inches. When the black is printed and dry, lock up a piece of eighteen-point plain wood border high enough in the chase so the top edge of the sheet can be taken hold of by the feeder while handling the job. A hard tympan should be used and the bottom guide may be placed about two points from the edge of the rule. A mixture of mucilage and LePage's fish-glue thinned to working consistency, also fish-glue thinned to a body like news ink, will work nicely. Dextrin such as is used for gumming envelope flaps may be used, but if allowed to get too dry will curl and cause trouble when cutting the slips. The rollers should be medium and use sufficient of the dextrin solution to give a fairly uniform coating to the paper. The sheets as gummed should be laid out on a rack, one lapping the other, so as to keep the gummed edge out of contact. If the solution requires body, add magnesia in small quantities. The work should dry without causing adjacent sheets to adhere. The work should be gathered and kept under light pressure as soon as it is found the gum sets so the sheets will not adhere to one another. Should the foregoing not prove satisfactory in any detail write to Arabol Manufacturing Company, 100 William street, New York, and ask for the grade of adhesive suited for the work. Give full particulars and furnish sample.

Tetrachlorid of Carbon as a Fire Extinguisher.

(862.) An echo of the efforts of THE INLAND PRINTER toward having a safer volatile detergent for printers' use is noted. The Chicago *Record-Herald* recently in referring to the adaptability of this liquid as a fire-fighter said: "A new fire-fighter has been introduced in the shape of carbon tetrachlorid, a clear, colorless, volatile liquid, with an agreeable aromatic odor. It is non-inflammable and non-explosive, and its vapors readily extinguish fire. It comes in

hundred-gallon drums, and smaller quantities are sold in containers. Improved methods of manufacturing chlorid and carbon disulphid make the new substance relatively inexpensive." About two years ago *THE INLAND PRINTER* referred to all of the foregoing particulars and has since urged the adoption of tetrachlorid of carbon for printers' use. In matters of this nature the initiative must be taken by employing printers' boards, for it is obvious that the underwriters will not.

Wrapping Felt on a Roller.

(887.) "Will you please describe the method of re-wrapping a felt distributor roller for a drum-cylinder press?"

Answer.—Remove the old felt and clean the surface of the roller first by scraping all the hard lumps of ink and adhering particles of felt, then scrub it off with hot lye and a brush. Dry it and take the strips of felt, and having placed the roller in bearings, so as to allow it to turn, make a preliminary wrapping of the felt around the roller to see the angle you will have to start when the surface of the roller is ready. When you have the proper angle arranged, place one end of the felt on the roller and pass a twine around it and bind it in the groove near the end; then turn over the felt so as to allow a coating of hot glue to be applied to the surface of the roller. This operation should be carried out as quickly as possible and should not be done in a drafty place or the glue will chill before you are able to lay on the felt and securely rub it down. As soon as the felt is wrapped around so as the edge of the felt is in contact with the adjacent edge, as it is wound worm fashion, rub it down vigorously by hand so as to give a firm contact all over. The ends may then be secured by several wrappings with binders' linen thread, or several strands of fine copper wire may be bound around and secured by soldering, finally smoothing off the sharp points with a file. The roller should not be used until the next day, and before placing in the machine it should be singed to remove the fuzzy particles of fluff, which will otherwise be taken up by the rollers and finally reach the fountain. When applying ink allow it to be fed from the fountain roller instead of applying a large quantity and spreading it over with the ink-knife. We believe that "stockinet" would answer the same purpose as felt if applied with glue. This material is of cotton and is woven in a tubular form, hence the name. It is ribbed like hosiery and has a clinging nature. It is used over a composition roller to apply ink to dies in the automatic die presses. The ink is applied very profusely, the surplus being removed from the die by a roll of paper. In its application to the automatic die press the stockinet is not glued; it could, we believe, be applied to the use as above stated.

Oxygen as an Element in Printed Matter.

(861.) Practically twenty parts of the atmosphere we breathe is oxygen, this element of the air being the supporter of life. The relation this gas bears to printed matter is various and diverse. Take for example a number of the important pigments; their physical and chemical characteristics can be traced to the action of oxygen, and almost all of the vehicles used in the making of printing-ink owe their nature directly to the action of oxygen on vegetable oils. In the production of the pigment known as zinc white, oxygen plays an important part by combining with the metal zinc. White lead is another example of a physical change due to the combination of this gas with metallic lead. The well-known earth colors, sienna and umber, contain a large percentage of oxygen in the form of iron and manganese oxids,

also all chrome colors have a goodly element of oxygen in their make-up. Oxidizing of linseed oil by the various methods, such as boiling, aerating, ageing, ozonizing, or by a mechanical mixture with oxids, which contribute their oxygen to the oil, is one of the means by which this vital element is utilized in the production of printing. Nor is this all the use oxygen is to the printer. The natural or the accelerated drying of inks is due wholly to oxygen, as the other elements in our atmosphere are inert, or are of a negative nature in this relation. The truth of this is proved in that a printed sheet enclosed in a sealed compartment at a normal temperature dries very slowly, while if exposed to daylight and a somewhat higher temperature the ink films rapidly and the drying continues unabated, heat and light being accelerators to the catalytic action which the oxygen induces. In every case where driers are added to inks, or where drying is hastened by mechanical means, it is due wholly to the action of oxygen. While this gas is of great use to the printer it also causes great loss, with but a small percentage of salvage to compensate. The drying of inks in cans and the loss of metal in the form of dross in typesetting and typesetting machines are examples of the action of oxygen. The rusting of printers' tools and of unpainted parts of presses and other machinery show where oxygen has been at work, increasing the overhead expenses. The printers' rollers deteriorate and the binders' glue decomposes when acted on by this gas. Paper becomes discolored and loses its tenacity, and sizing and enamel become decomposed by its insidious action, and there is no escape from it. We are surrounded by it and it is always at work.

Rollers Running Hot on a Rotary Press.

(864.) A printer operating a number of well-known rotary presses for printing circulars writes: "We have considerable trouble with rollers on our presses. These rollers were made for winter use, but run hot and melt or begin to wear on the ends almost as soon as we start to use same. We purposely had some of these rollers made hard the same as for summer use, and on this the face cracked and filled up with cuts, same as if knife had been used on them. We wash our rollers entirely with machine oil, and would like to know if this has any bad effect on them. Any suggestions which you may be able to give us to lessen or remedy this trouble will be greatly appreciated."

Answer.—At this time when rollers go wrong we generally consider that the fault lies with the operators or pressmen. The reason is that as roller-makers are now so familiar with the requirements of high-speed presses they usually make the rollers to meet the set condition prevailing. However, in this case we believe that there may be circumstances that have not been stated. These rollers, if seasoned properly, set right, and the speed of the machine not being greater than the pull of the ink should permit, should not run hot. Of course it is quite plain that if the job is on cheap paper and a soft ink is used, the machine may be run quite rapidly, there being a minimum of friction from the ink and pull of the rollers. But if a short, heavy letterpress ink is used, the resistance is greater to the breaking up of the ink and the friction-inducing heat causes a softening of the rollers. On the ends where the supply of ink is not augmented it tends to dry. This causes a greater pull and breaks the composition out in small pieces. This can be overcome in a measure by adding a few drops of 00 varnish or a trifle of vaseline. Or better yet, wash off the ends. The cracking of hard rollers is due to the shrinking of the surface. This possibly is due to the rollers being left over night several times in a dry atmosphere. This tends

to withdraw the residual moisture from the roller, and as the roller is mainly glue, which cracks readily on the loss of moisture; so with the roller. To prevent this the roller should not remain without a coating of oil or soft ink. The cracking is also due to too frequent sponging. If a roller needs sponging, use old beer, as it has a property of rejuvenating the surface of rollers and causing them to receive and impart ink like new. In a case where the rollers persist in melting and the pressman feels that he is carrying out his part of the work, he should consult with the roller-maker in order that a solution of the trouble may be worked out. It is a healthy sign to see workers in different branches consult on problems that involve their several interests, and it should result in a gain to those participating.

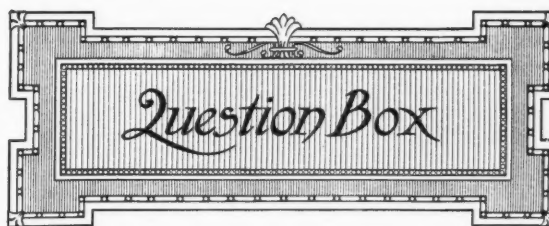
FAST FEEDING ON A GORDON PRESS.

Ben P. Christmann, Gordon pressman, employed in the printing-office of the Black Cat Hosiery Company, Kenosha, Wisconsin, achieved a high record in Gordon presswork on March 16, 1911. On an 8 by 12 Challenge Gordon, running at the rate of 3,112 an hour, he printed 25,650 envelopes without spoilage, making ten changes, one for 3,000, one for 11,000, four for 2,000, three for 1,000 and one for 650. The



BEN P. CHRISTMANN, PLATEN PRESSMAN.

stock was the regulation thin manila open-end sales-enclosure envelopes, 5 by 7½. The form was for name-changes to be printed across the bottom of the envelope. The run was made in nine hours and fifty minutes. Stop was made to oil the press twice: once at the start and once at one o'clock. The names were set up and placed on the stone and the pressman made the changes himself. The envelopes were packed 1,000 in a box and 50 in a bunch, and were unpacked and replaced by Mr. Christmann during the run. Mr. Christmann says that many of them were stuck and curled up, otherwise he could have made better time.



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

Roller-making Machinery.

(851.) "You would oblige by giving me the names of manufacturers of roller-casting machines."

Answer.—James Rowe, 241 South Jefferson street, Chicago, and Louis Kreiter & Co., 313 South Clinton street, Chicago.

Baseball Posters.

(850.) "Can you give us the names of firms handling lithographed baseball posters, with blank space for filling in date, etc., by the local printer?"

Answer.—Winterburn Show Printing Company, 2334 Wabash avenue, Chicago, and United States Printing Company, Cincinnati, Ohio.

Eliminating Electricity.

(852.) "Will you please inform me who sells a patented device heated by a gas flame which is attached parallel to delivery fingers, used to eliminate electricity?"

Answer.—The Kay-Kay Dispeller is the machine you refer to. It is made by the Kay-Kay Dispeller Company, 1342 Wabash avenue, Chicago.

Printing-office Inventory.

(838.) "Can you tell me how I can get a printing-office inventory? I want something to itemize each article, font of type, machine, stock, etc., so as to have a record in case of fire."

Answer.—"Printers' Insurance Protective Inventory System," by Charles S. Brown, and for sale by The Inland Printer Company, is the best printing-office inventory blank-book published. We can recommend it without reservation.

Learning Journalism.

(854.) "I desire in the near future to start a small weekly newspaper. I am without any practical experience, and desire to acquire some knowledge of the details of managing a small paper before embarking in the enterprise. I have in mind either a short course at some college of journalism or some book on the subject, and have been referred to you for information. Can you advise me?"

Answer.—Schools of journalism are now conducted by a number of universities, among which are the University of Wisconsin, at Madison, and the University of Missouri, at Columbia. The school conducted by the University of Wisconsin has made splendid progress and has attracted wide attention because of its comprehensive and practical treatment of the study of journalism. There is no doubt that a course in an institution of this kind would be a great aid to any one contemplating entry into the newspaper field. If circumstances will not permit you to take a course in one of these schools, we would advise the careful study of the

following books, all of which are for sale by The Inland Printer Company: "Establishing a Newspaper," by O. F. Byxbee; "Practical Journalism," by Edwin L. Shuman; "Writing for the Press," by Robert Luce, and "Gaining a Circulation," by Charles M. Krebs.

"Johnson's Patent Process."

(849.) "We are doing some work for a railroad company, and specifications call for the sheets 'being padded by 'Johnson's patent process' '! Can you tell us what 'Johnson's patent process' is?"

Answer.—The patent was on reinforcing the backs with super. First a thin coat of white flexible glue, then the super was laid on and rubbed down by means of another application of thin glue. A white pulp board lithographed on one side with "Johnson's patent process" for design was used for backing.

A Correction.

In the March number of THE INLAND PRINTER, answering a question relative to the *Western Printer*, it was stated that we had no knowledge of such publication, and we informed the inquirer that he probably had reference to the *Western Publisher*, which had been issued by the Western Newspaper Union. Edward W. Stutes, of the Stutes Printing Concern, Spokane, Washington, offers the following, in correction, for which he will kindly accept our thanks:

"The *Western Printer* was started in January, 1901, by Stanley Taylor Company, 424 Sansome street, San Francisco, published quarterly, at 50 cents a year, or 15 cents a copy. Four issues were published, after which it was consolidated with the *American Printer*, New York. I have a complete file of same, and hope you will find space for this correction."

Bronzing Troubles.

(853.) "I am sending you samples of work showing the difficulties I am having in bronzing. The blue was run first and the red second, and when I run the bronze the powder sticks to the other colors. I have to chalk all of this work, which kills the brilliancy of the job. I use drier and have tried to let the work lay for two days, but the bronze powder still sticks. Can you offer any helpful suggestions?"

Answer.—On two of the three jobs of which you sent samples the bronze should have been run first. The blue on the third specimen did not have enough Japan varnish in it. Bronze should be run first when possible, even if the plates have to be fixed up to do it. If you had used more drier in the blue, it would not have left the greasy surface that is plainly discernible to the touch. When four or five colors are printed before bronzing, each color should be left to dry a sufficient length of time, which varies according to weather and stock used.

Printing on Edge of Directory.

(855.) "We have been asked for a quotation on printing an advertisement on the edge of a telephone directory, 6 by 9, and about one inch thick, on the front edge only. Not having had any experience in this line of work, we would like to get an idea of what it would be worth. Please advise how this work is done, and how many one man could do in a day."

Answer.—This work may be done by having a rubber stamp made of the type-form, using open-face type of good size. The stamp may be mounted on a wood cylinder which will be just the width of the type and a trifle greater in

circumference than the length of the type-form. A spindle run through the center and a handle is attached. The stamp may be inked from a slab on which suitable ink has been distributed with a brayer. When the books have come from the paper-cutter they may be stacked edgewise and clamped and stamped singly, or in pairs if they are not too thick to handle; the three edges may be done with one clamping. We can not tell how many a man could do a day; this would depend somewhat on the skill of the man and the facilities at his command for doing the work.

Hand-coloring Post-cards.

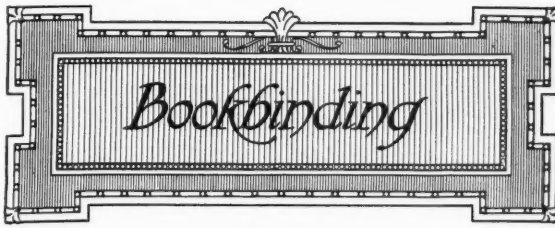
(856.) "Can you inform me of a practical method of hand-coloring post-cards printed from half-tone plates? Are stencils or air-brushes used? How about time and cost. Some firms furnish hand-colored cards at \$7.50 per 1,000. Can they be hand-colored at a cost of \$2 per 1,000 after the half-tone is printed in black or tint?"

Answer.—Stencils and air-brushes are used, and an aniline color is the medium of decoration. We have no figures as to the time it takes to color the cards, but the process is rather simple and can be tried out by any one. The procedure is as follows: Procure three impressions of the half-tone cut on a heavy sheet of paper or thin cardboard. With a sharp knife cut out of sheet No. 1 all of the parts of the illustration that are to appear in color. Take, for example, the sky and water portions of a cut. In sheet No. 2 the foliage would be cut out, and in the next sheet the outline of a building and such other parts as would appear in a similar color. All of these stencils can now be dipped into melted paraffin, or may be soaked in castor-oil to prevent absorption of the surplus color during the process of spraying. The cards are placed in piles and arranged in such a manner that the stencils can be placed in register with the cut and the air-brush is passed over the opening in the stencil. As the ink is in a fine spray it dries rapidly, so the operator can make fairly good speed, and color may follow color rapidly. The greatest skill is required in making the stencils so as to mark out and lap for combinations of colors, such as producing a green by dipping a blue over a lemon yellow, or by combining blue, red and yellow, etc. If the cards are printed four-on and colored this way, the work can be produced cheaper relatively, although the operator can not handle the cards quite so readily as in gangs of two or three.

LOVE'S LIMIT.

I'd swear for her, I'd tear for her,
The dear knows what I'd bear for her;
I'd lie for her, I'd sigh for her,
I'd drink Big Muddy dry for her;
I'd "cuss" for her, do "wuss" for her,
I'd kick up a thunderin' fuss for her;
I'd weep for her, I'd leap for her,
I'd go without my sleep for her;
I'd fight for her, I'd bite for her,
I'd walk the streets all night for her;
I'd plead for her, I'd bleed for her,
I'd go without my "feed" for her;
I'd shoot for her, I'd boot for her
A rival who'd come to "suit" for her;
I'd kneel for her, I'd steal for her—
Such is the love I feel for her;
I'd slide for her, I'd glide for her,
I'd swim 'gainst wind and tide for her;
I'd try for her, I'd cry for her,
But—hang me if I'd die for her!
N. B.—Or for any other woman.

—The Fun Doctor.



BY A. HUGHMARK.

Under this head inquiries regarding all practical details of bookbinding will be answered as fully as possible. The opinions and experiences of bookbinders are solicited as an aid to making this department of value to the trade.

Blank-book Binding—Continued.

Having attached the board, the next step in forwarding is making and fastening the spring-back. Measure the width of the book with a strip of ledger paper about half an inch wide laid across the back, marking it with the thumb-nail. It will take some practice to get the back the right size; therefore, it would be better for the novice to take several measures, beginning with one that barely takes the distance from the first to the last section, as shown in the rounding. Cut off a piece of board No. 20 or 25, and about an inch long, for this experiment. Moisten it in hot water and bend it into the shape of the back, and try it on. This will show how much the curve shrinks the loose back. The No. 20 being thicker shows this more clearly than the No. 25. Move this experimental back section over onto the joint on one side just enough to have the edge on a horizontal line with the cover-board, and it can be readily seen how much more has to be added to the other side to make it right. This practice in proving the accuracy of the original measure will be a lesson to remember when marking off the widths of backs at any future time.

There are several reasons why backs must be of certain proportional widths in addition to the actual curvature of the sections. When not wide enough, there will be little or no spring to the opening of the book, besides a flat joint is unsightly and soon becomes flimsy. The back that is made too wide flares out at the edges, and does not hug the book closely; it binds when the book is opened and will wear off the covering before the book has been in use to any extent, owing to its projection above the covers.

The proper width having been ascertained, a strip of Davy tarboard is cut accordingly, but somewhat longer than the book. The ends are marked in conformity to the length of the boards and then cut off squarely. The strip is dipped in water and then warmed over a gas flame, moving it back and forth quickly and turning it until the surface assumes a uniform color. This steaming softens and toughens the board so it can be bent without cracking. It can be shaped roughly over a pressrod, bar, shaft, or even a broomstick stuck in the job backer, by manipulating it with the hands. A forming-iron should be used to finish it up in. A small, wooden tool-handle rounded on the end is useful for this final shaping. When putting the back into the forming-iron, especially if the book is a thin one, it is better to select a larger groove and rub it evenly until it fits in snugly, after which it is easy to finish up in a groove smaller than the book, because it will open up to some extent when drying. If the book is a large one the back should be reinforced or lined with a piece of thin canvas or heavy ledger paper. This is done by gluing the covering with the glue, laying the back in the center and rubbing down with a

folder toward the edges, then turning in tight on both sides and rubbing down on the inside in the forming-iron.

The loose back is fastened by gluing linen-paper straps over each end and center so that the ends extend onto the boards, bridging the joint grooves. Thick glue is best for this because the straps can be stretched, forcing the back to hug the book closely without slipping. The width of each strap should be about one-fifth of the length of the back. During this operation the book should be set into a hand press or job backer with the back up; it will then be in a firm position to work on.

Here begins the particular difference that distinguishes each style of binding. Ends and bands, three-quarters; full canvas or full sheep have bands; extras, full russias and ends and fronts have hubs. Strawboard about No. 65 or 70 is most suitable for bands or hubs when cut across the grain of the board. The width of these will vary according to the size of the book. A superroyal should have a much wider band or hub than a cap book would have. While there is no standard for the different widths, the variation runs approximately from five-eighths for the cap to an inch for the superroyal. The height will vary also according to the thickness of the book. A three-piece band may be high enough for a 200-page book, whereas it takes five or more for a 1,000-page medium.

The back is pointed off with the dividers into five equal spaces for ends and bands. When gluing on the bands the band at the head is placed above the mark and the tail band below the mark. This insures the equal distance at both ends of the book. The second and third bands are placed so as to cover their respective marks in the center. While banding, the book is again placed in the press or job backer, but this time the head of the book is raised and the forwarder works from the end of the press; whereas in fastening the back he works from the side. Having the head of the book raised enables the workman to apply the bands straight and the point marks are more easily seen. For full sheep or three-quarter binding the back is divided in five equal spaces, the same as before, but for these bindings the bands are all glued on above the marks which makes the tail space wider by the width of one band and the head space narrower.

To divide the back for an extra hub proceed as follows: Mark off a half inch at each end of the back. Divide the distance between these marks into five equal spaces and we have then the short space A, and the five longer which we will call one, two, three, four and five, and another short one B. The foundations of the hubs are three layers of strawboards glued on and fully covering spaces one, three and five. On top of these foundations, four more layers are glued, in spaces one and five. These layers should be about one inch narrower than the others, so that when set in the center a half-inch space is left on each side. In other words, these hubs have two half-inch steps at each end; one from the top to the base, another from the base to the end of the back. The hub in space three or center is built up by placing four half-inch strips on top of the foundation, one-half inch from each end of it, forming two steps at each end of this hub with an additional opening in the center. In all work on bands or hubs thick glue should be used and a few strips glued off ahead so as to allow the glue to tack. A long, flat stick can be used to advantage, tapping the strips down as soon as placed in position. After the bands have had time to dry, the ends should be cut off. The best way to do this and not loosen the bands is to lay the book so that the back projects over the edge of the bench and with a thin, sharp knife held horizontal with the board, cut toward the left; meanwhile

supporting the band with the left thumb. A stick covered with a piece of sandpaper should be used for finishing off the cuts. If done properly the edge of the back and the band ends will be on a level with the board, so that when the book is covered the wear will be equally distributed.

Gold Leaf on Cover Stock.

(107.) A. B. M. enclosed samples of gold stamping on Old Cloister cover with inquiry as to the cause of lack in uniformity. He had used gilding powder as binding mediums. Some impressions looked clear and others again were weak, with a tendency to rub off.

Answer.—From the color of the gold it is evident that there was not enough heat when the job was stamped. The impression in white leaf also shows lack of heat, otherwise it could not be rubbed off with the finger. Where stock varies in thickness, as it did in this case, it is better to set the impression strong enough for the thinner stock. The thicker covers will have more impression than is necessary, but that will not impair the sticking qualities of the leaf.

Stamping Gold on Labels.

(106.) P. W. S. writes that he has trouble with gold leaf on glazed label stock. "When I use a liquid compound and stamp the leaf hot I never have any difficulty, but this size discolors and curls label stock. I have also used metal-leaf size for printing, but the gold picks off."

Answer.—Finishing powder (gum sandarac) should be used where albumen or shellac size stains. Dust the surface with cotton dipped in the powder. Take up gold leaf on a piece of slightly greased tissue-paper and place the leaf down on the prepared surface. This will keep the leaf in position while handling and feeding. It is otherwise likely to blow off or double up. Stamp with strong, hot impression and wipe off. A good size is made by Fuchs & Lang, which can be used for leaf in cold printing on labelwork.

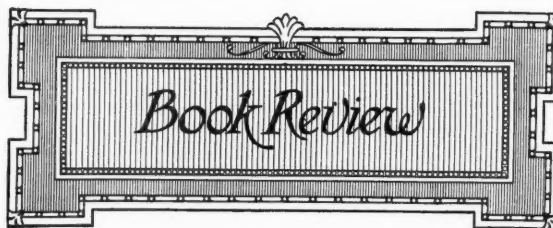
MRS. MARY A. KING DEAD.

Mrs. Mary A. King, known to almost every newspaper man and newspaper printer in Chicago, and founder of King's restaurant, died on April 23, aged seventy-one years. Mrs. King was the wife of a well-known printer—James H. King—who at one time was superintendent of the old Chicago *Republican* and later connected with the *Inter Ocean*. When he died, in 1883, Mrs. King was left with seven daughters and two sons, and with little means for their support.

Having a wide acquaintance with newspaper men, she concluded to start a business in preparing and carrying lunches to the newspaper offices during working hours. Her success was remarkable from the beginning, and in a short time a small restaurant was established. This became so popular, that larger quarters were necessary, and she later opened King's restaurant, in its present location, on Fifth avenue.

Seven daughters and one son survive her. Charles W. King, who assisted his mother in building the business, died about ten years ago. Among the daughters is Mrs. Michael C. Colbert. Mr. Colbert is widely known among union printers and employers, having been president of Typographical Union No. 16 for three terms, and later becoming an organizer for the International Union.

If you worry over the criticisms of the world—if you fear your competitors—if you allow business depression to depress your nervous system—you'll be miserable.—*New England Character.*



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

FROM Ginn & Co., Boston, we have received a copy of "Latin for Beginners," by Benjamin L. D'Ooge, the mechanical quality of which will appeal to those who have to do with printing. Clean in its make-up, well printed, and with excellent zinc etchings which harmonize pleasingly in tone with the text, it forms an attractive book. Not the least interesting feature is the use of excellent three-color illustrations of incidents in keeping with the subject.

A CATALOGUE of high school and college text-books, published by Ginn & Co., Boston, is at hand and is a comprehensive index of the publications of this company. Consisting of more than five hundred pages, it covers works on English; Latin, Greek and Oriental languages; modern foreign languages; history, political science and economics; mathematics; natural science; commerce, industrial education, manual training and fine arts; psychology, philosophy and education; and notebooks and supplies. It is well printed and attractively bound in cloth.

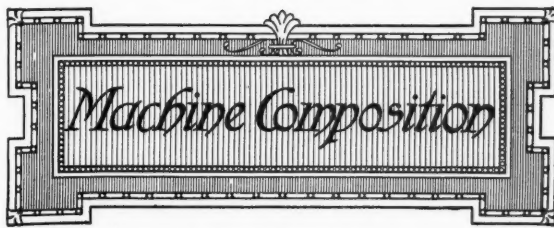
Ueber den gegenwaertigen Stand der Galvanoplastik.

This twenty-eight page pamphlet, as its title indicates, is a treatise on the present status of the art of electrotyping, being a reprint of a series of articles which appeared in the *Oesterreichische Faktoren-Zeitung*. The author as well as publisher of this work is Herr G. Frank, of Vienna, Austria. In small compass he gives a very comprehensive and instructive description of the various practices now obtaining in electrotypy, including formulas for battery systems, electrolytic baths and metal alloys. We commend it to our German readers who are interested in this art.

ANNOUNCEMENT is made of the publication of a de luxe edition of "Posters," by Charles Matlack Price. It consists of a critical study of the development of poster design in continental Europe, England and America, and contains twenty-five poster miniatures in color and seventy-five full-page reproductions in monotone. The book is printed from type on Strathmore deckle-edge paper, with the poster inserts hand-mounted. It is 8 by 11 inches in size and bound in natural buckram, with gilt top and gold side and back stamps. The edition is limited to 250 copies and the price is \$10. Published by Stoddard & Bricka, 114-116 East Twenty-eighth street, New York.

A NEW CONTEST.

A new "missing word" contest has just appeared. It is as follows: A good church deacon sat down on the pointed end of a tack. He at once sprang up and said only two words. The last was "it." Any one guessing the first word and sending a dollar in cash will be entitled to this periodical for one year.—*Walnuts and Wine.*



BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Electrically Heated Metal-pots.

The entire battery of fifty-six Linotypes in the composing-room of the New York *World* has its metal-pots electrically heated. This apparatus was designed by Mr. George Wagner, head machinist, and is said to give not only better results but improves the atmosphere in the room

imported into the Dominion; sixty-five came from the United States and one from England. The value of imports has steadily grown from \$59,474 in 1907 to \$297,071 in 1910. In Prince Edward Island only four newspapers out of eleven have typesetting machines, and none are found in job-offices.

To Linotype Beginners.

An old operator gives the following advice: "Intelligent reading of copy is the secret to speed on typesetting machines. Scientific fingering of the keyboard undoubtedly will help to increase speed and will materially decrease the amount of exertion necessary, but an intelligent reader with quick perception will become an expert operator in spite of awkward fingering. On the other hand, no matter how splendidly scientific his fingering of the keyboard may be, an operator will never become expert who does not learn to master his copy. The best advice that can be given to beginners on typesetting machines is as follows: *Never set an article, whether reprint or manuscript, without faithfully carrying the sense of it from beginning to end.* By follow-



LUNCH IN A CANADIAN LUMBER CAMP.

Photo by R. R. Sallows, Goderich, Canada.

to a great degree. The heating coils are placed between the crucible and the jacket, and one group is applied to heating the pot while another is applied to the mouthpiece. This gives perfect control of the heat and a thermostat maintains its uniformity.

Line-o-type or Lin-o-type.

A correspondent writes: "Please state which is the correct pronunciation of Linotype — line-o-type, or lin-o-type."

Answer.—Although the Century Dictionary gives it lin-o-type, the Mergenthaler Company is authority for the pronunciation line-o-type, the word being a contraction of the phrase "line of type."

Canada to Have Linotype and Typesetters Duty Free.

If the pending trade arrangement between the United States and Canada goes through without change, linotype machines and repairs, typesetters and supplies therefor can be imported into Canada free of duty. The present duty is twenty per cent ad valorem. During the fiscal year ending March 31, 1910, there were sixty-six machines

ing this rule, in time it will be found comparatively easy to decipher the worst manuscript quickly and correctly, and punctuation will come to the operator without the least effort, regardless of how the copy is prepared. In addition to this, bad grammar, omissions and doublets will be detected at once, and corrected with scarcely any loss of time. Follow the above rule diligently and then note the improvement in your speed as an operator. It will be a welcome surprise."

Metal.

A correspondent writes: "Would you kindly let me know whether or not linotype or monotype metal can be used with success in the making of ordinary stereotypes, for short runs?"

Answer.—We have known of the use of linotype metal for newspaper stereotypes, but rather doubt the wisdom of such a course. However, if the stereotyper is capable of producing a sharp plate without overheating the metal, we can see no great objection, for it should stand up for as long a run as slugs made on a linotype machine. Our advice is

this, however: Do not mix the various metals, as they are each made for a specific purpose. The ingredients vary in quantity, thereby giving a different blend to each. We believe that each of the two machines will produce a better printing surface if the special metals are used.

A New Catalogue of Border Matrices.

The Mergenthaler Linotype Company has issued a forty-eight page booklet of borders, showing over seven hundred combinations of their borders. The display of border designs from six, eight, ten and twelve point matrices is very pleasing and a surprising number of tasty borders are shown. The booklet is printed in orange and blue-black on matt stock, with an antique cover. Machine users and those interested may secure booklet on request.

Dry Cleaning of Plungers Dangerous to Health.

Recent legislation in several States has practically made it unlawful to clean plungers of linotype machines indoors, unless the cleaning can be carried on without causing the metallic oxides to float in the air. It has commonly been the practice of machinists to remove a plunger from the pot,

typesetting machines, but is made broad enough to cover such operations and to the necessity of carrying off the gas fumes from the metal-pots. In England the strict enforcement of a law relating to such practices has reduced the death rate from lead poison, which was once very high, to a comparatively insignificant figure. All cases are reported monthly to the government, and infractions of the law are severely dealt with.

Pump Cam Shows Wear.

A central New York operator-machinist asks: "What would cause what appears to be an unusual wear on the cam surface that carries the roller of the pump lever? The wear appears (standing behind the machine) on the left side of the cam; about half of the surface presenting a sort of granular appearance. Machine nearly four years in use. Have always kept cams free from dust by frequent wiping with a clean cloth. Roller on pump lever moves freely and easily. Tension of the pump-lever spring same as when machine was received from factory."

Answer.—We can see no reason for the uneven wearing of this cam. The roller could be removed and turned about and allowed to operate, so as to give a different bearing on the cam. Note if the contact is uniform, and allow the roller to run in that way for a time to see if any change takes place in the cam surface.

Defective Combinations of Matrices.

A New Jersey operator sends several lower-case "n's" and makes the following statement: "These matrices will not distribute in the proper channel. They fall in the 'i' channel and stop distributor screws. We have about six of these matrices that act that way. When they get on the distributor bar in place of being straight they hang in a diagonal position. Is it the fault of the matrices and if so what causes it?"

Answer.—The matrices have defective combinations and as a result drop too soon. Matrices so damaged should be kept out and new sorts ordered. The second-elevator bar and the distributor-box bar should be examined; if bruises are found on the rails they should be removed by using a fine file, this being the only way left, since the aforesaid rails can not be again shaped to receive the matrices without marring their teeth. Hence the roughness on the edge of the rails must be removed; otherwise other matrices will give trouble.

Distributor Troubles.

A Georgia operator writes: "We have recently put in a new magazine and new back entrance of an improved pattern on our machine, which is an old Model No. 3. Since putting it on we have had a great deal of trouble with the distributor, and matrices are not falling right, but stopping the distributor every few minutes. We have tried every adjustment of the screws on the side of the magazine, and have so far had little success in remedying the trouble. Have slowed the distributor down, but it did very little good. The matrices do not clog nor stop in the distributor box."

Answer.—Remove the entrance plate and run in about ten lower-case "e's" and turn the screws slowly by hand and note where the "e's" drop. In dropping, each matrix should just clear the second guide. If the matrices drop too far to your right, turn in on the screw on your right and out on the screw on your left. Test again with the "e" matrices. Note also how much space there is between the bottom of the matrices suspended from the bar and the top of the guides. There should be at least a good clearance. If the matrices touch the guides, turn out on the screws



"MAN-EATING CANNIBAL."

This gentleman is a genuine "man-eating cannibal" living in the Marquisien Islands. Mr. George A. Tracy, of San Francisco, Commissioner to Australia in the interest of the Panama Exposition, vouches for his genuine character, and states that the gentleman has expressed a preference for Chinamen. The photograph was made by L. Gauthier, Papeete, Tahiti. His homoniferousness is covered with tattooed designs.

give it a knock on the floor near the machine and then proceed to clean it with a wire brush, depositing the poisonous oxides of lead and antimony on the floor to be later stirred up in sweeping and to be inhaled by every one present. We have heretofore recommended that plungers should be cleaned with an oily rag and then, while oily, with a brush. Better still, they should be cleaned in the open air, thus minimizing risk of lead poisoning to machinists and operators. The law does not refer specifically to linotype or

that rest on the rod beneath the magazine near the top. If the matrices do drop properly into the entrance and do not leave the entrance without binding, you should note how the lower ends of the guides align with the top ends of the channel plate. The matrices should pass freely from the entrance to the magazine; this operation is not visible from the back. You should raise the front curtain and guard and examine as matrices are dropping. You have not stated what kind of entrance you have attached to the magazine — whether it is one that raises above the screws when changing the magazine or whether it is the old style that remains attached to the magazine when it is removed.

Distribution Screws Cut Matrix Ears.

A Missouri operator submits several matrices having wear on the two upper and on the front lower ears. This abrasion on the ears shows that the distributor screws are forcing the matrix along on the upper rails, for that is the only place where force can be exerted by the screws to the degree necessary to produce the characteristic marks on the matrix ears. This trouble suggests that the cause is due to the front upper rail being deflected toward the back rail. This is often done by the operator not turning fully in on the distributor-box screw before removing the box, causing the front rail to be forced downward over the lower rail and bending it outward a trifle, thus reducing the space between the rails and causing the matrices to bind as they are moved forward by the screws onto the distributor bar. It is a simple matter to test the distance between these rails. Open the magazine entrance, back the machine until the second-elevator bar leaves its seat, then turn in fully on the box screw and remove the box. Place a matrix on the upper rails and note if the rails bind the body beneath the upper ears — they should not have more than a bare contact. If you find that the matrix is bound tightly, you will know that it is the front rail that is bent toward the back rail. This rail should be carefully deflected the opposite way so as to have the correct space as mentioned before. Another possible point of interference is when the matrix reaches the top of these rails. At this point the upper edge of the matrix may bind on the narrow brass strip set into the distributor bar. This condition can be ascertained only by placing a matrix in the box, and with the belt off turn the screws until the matrix is about one-eighth of an inch from the left end of the top rails; then raise the back screw, note the space between the top of the matrix ear and brass strip. A clearance only is necessary. This is seldom found out of adjustment. Raising the bar a trifle will remedy the trouble.

Trouble with Tabular-system Slugs.

An Indiana operator writes as follows: "I have been having much trouble with the Rogers tabular system, in keeping the slug type-high. After changing from the regular run of the machine to the Rogers system I find the slug, which regularly is type-high, exactly, becomes noticeably higher, and when, perchance, the two have to be worked together, the pressman has a time in making the job ready. The extreme highness of the tabular slug is shown very perceptibly when foundry rule is run in tables — the rules can not be seen and the slugs almost punch through the stock. The fault in this case is not the foundry rule, for it is brand-new, and has never been used. You see a machinist-operator would have a never-ending job on his hands were he to try to adjust his back knife each time the system of the machines is required to be changed. I am using the latest tabular matrices put out by the Mergenthaler Company, eight-point No. 26. The recess in the matrix seems

to be properly beveled, and there should be no trouble in pulling away from the mold-disk. I believe, however, that this is not the cause of the pull, but on the other hand, the fault lies with the spacebands alone. As no bevel is possible on spacebands, they form, when the line is justified, an absolutely square mortise in the slug. This can be illustrated by taking a tabular slug and placing spacebands in the mortises they have cast, and by slightly pushing the



"FROM THE COOL SIDE OF THE WELL."

Photo by R. R. Sallows, Goderich, Canada.

wedge upward to casting position, you will find that quite an amount of resistance is offered when you attempt to withdraw the bands. This, I believe, is responsible for the pull from the mold-disk and the consequent extra highness of the finished slug, as all that is pulled from the mold-disk is certainly not trimmed by the back knife. I would be greatly obliged to you for your theory of the matter, and also for any suggestion you may offer as to the remedy to apply."

Answer.— We have on several occasions recommended that the operator test the down stroke of the first elevator, and if found to give more than one sixty-fourth of an inch raise during alignment, the down-stroke screw should be turned down a trifle. The reason for this procedure is to relieve the slug of the weight of the elevator when it descends a trifle after the cast and immediately before the slug is withdrawn by the disk from the line of matrices.

Leaky Mouthpiece.

A Montana operator writes: "I have just noticed in the back pages of 'The Mechanism of the Linotype' the offer of THE INLAND PRINTER to help operators and machinists, and am therefore writing to get your assistance. I am operating a new Model 5 (just two months old) and within the past week I have noticed a small leak on the keyboard side of mouthpiece and also on the top of mouthpiece along

the seam. I have temporarily covered the spots with stove putty and I can continue operating, although an occasional sprue of metal comes out, very small. Will you please tell me what to do? I also wish to ask your opinion regarding fastening the machine securely to the floor. Do you not think this should be done? My machine simply rests on the floor (overhead drive from gasoline engine) and the vibration is great. As a result I have much distributor trouble. Have had to take up belt from countershaft two inches. The machine was installed by one of the company's men, and, of course, the fact that he left the machine without



A FULL-FLAVORED SMOKE.

Photo by R. R. Sallows, Goderich, Canada.

anchoring it is taken in preference to my suggestion that it should be fastened securely. The lock-up was a little out on the machine, but I remedied it and hardly think it could affect the mouthpiece as stated above."

Answer.—If the floor is shaky or insecure, brace it. If the belt to the machine runs straight up from the machine, we would advise a change, as it is not a proper way to drive. If leaky, the mouthpiece should be removed, because it is a difficult task to stop a leak without removing it. Before removing the mouthpiece observe the position of the jets on the bottom of a slug. If these jets are in proper position then you may place a mark on the crucible in line with the cross-vent out of the first jet. This mark will be a guide for the position of the mouthpiece when replacing it. Remove the mouthpiece when the pot is hot and replace it when the pot is cold. Drive against the left end of the mouthpiece with a fairly heavy hammer. Hold a piece of copper or brass against this end so that it will not be bruised. Drive it toward keyboard until the gib is loose enough to withdraw with pliers. As soon as it is out, dip it into the hot metal and hold it there until the metal on the inside edge is soft enough to wipe off clean with a cloth.

The whole surface must be clean and the jets free from oxid or metal. Clean the surface of the crucible with a sharp brass rule where the mouthpiece has contact, as it is likely there will be a scale of red lead. To make a good job out of it, the pot should be cold before applying the mouthpiece. There are several joint compounds. We find that red lead, or red lead and graphite, or Dixon's pipe-joint compound are all right, but must be applied with the greatest care. If you use litharge and glycerin mixed so as to form a thick paste about like stiff ink, it will give uniform results. Five cents' worth of litharge from a druggist and sufficient glycerin to form this paste is enough. Spread evenly and thinly over the back of the mouthpiece. The mouthpiece may then be put in place carefully up to the mark and so that the coated side will not rub on the crucible until it is ready for the final contact. Push in the gib and drive it in, tapping it lightly until it is firmly seated, then continue the driving until the sound tells you that there is no more yielding. When it is fully in, take a piece of six-point brass rule and lay it edgewise on the gib and drive the gib downward into the crucible as far as it will go, then cut off the gib where it joins the crucible. Now *lightly* ink the mold from *end to end*, close vise and allow the cams to make a complete revolution. The ink on the mouthpiece will show if there is uniformity of contact between pot and mold. If not, adjustment is necessary.

Jaw Pawls.

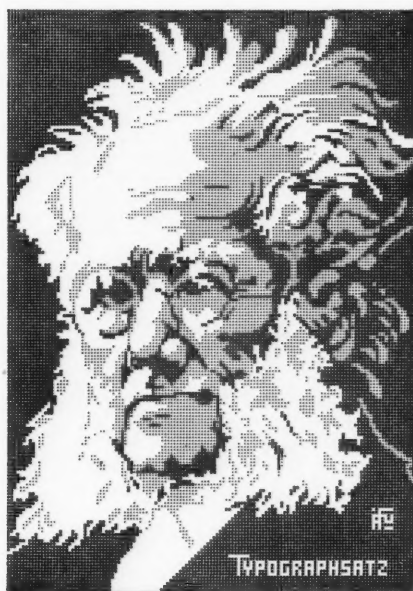
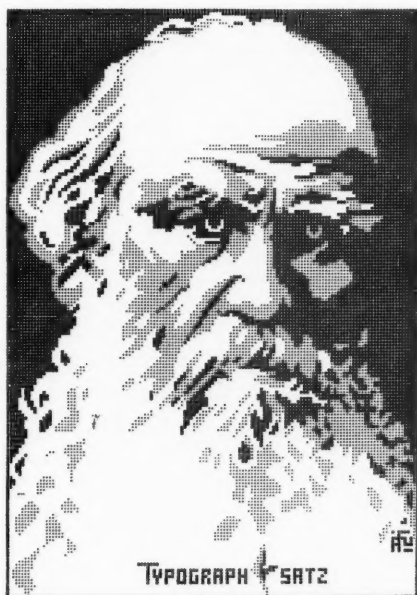
V. R. C. asks the following questions: "(1) In sending in a line of matrices to first elevator, the end matrix, if it is a thin one or even the size of a lower-case 'e,' is shoved up in the gothic groove or falls from the elevator, if it is a full line, but not so full that it stops the star-wheel. The long finger is a brand-new one, and goes over to the left-hand vise jaw and remains there snugly while the line is descending. What shall I do to it to make it right? (2) When a line has been cast and is drawing away from the mold it seems to hold fast and sometimes stops the machine, at the same time causing the last word being set at the time to pi in the assembler. I don't know how to fix that, either. (3) How long should a pair of cam rollers last, if taken care of?"

Answer.—(1) Examine the jaw pawls. Both of these pawls should extend inwardly to hold the matrix ears in the jaws. Replace either or both if found defective. With a matrix, measure the distance between the back and front jaw; if the space is greater than a bare clearance the back jaw should be placed under the stress of a clamp for a short time to deflect it toward the front jaw. Measure again and continue treatment until this jaw is the normal distance from the front jaw. The next thing to test will be the distance the line-delivery carriage travels to the left. Push back the controlling lever and release and allow the carriage to move the full distance to the left into the first-elevator jaws. Measure from outer edge of the first-elevator jaw to the inside edge of the short finger of the line-delivery carriage. This distance should be no greater than thirteen thirty-seconds of an inch. While the carriage is in this position, examine the clearance of the stopping pawl from stop lever; it should just barely clear, or have about one sixty-fourth of an inch between edge of stop lever and pawl. This adjustment, if incorrect, will cause matrices to fall off of end of line. The trouble may be corrected by adjusting the plate on the pawl. (2) The separation of pot-mouth from base of mold is sometimes accompanied by considerable resistance by the jets on the slug. The resultant vibration to the machine may cause the trouble referred to. You may test this by noting carefully as the pot with-

draws from the disk and see if the vibration is present. Then allow the cams to make a complete revolution without casting a slug for comparison. Should you find this to be the cause, you can minimize the vibration by slightly increasing the heat under the mouthpiece. This will tend to decrease the length of the jet and allow a less violent separation of mouthpiece and slug. If the whole machine stops or slows down it is evidence that the belt which drives the machine is too slack or that the power is not great enough to pull the machine. If it were the clutch that was slipping, the assembling and distributing mechanisms would run without interruption, as they are driven independently. The main cam shaft only is driven through the friction clutch. (3) A set of keyboard rubber rolls may last several years if not softened on the ends from oil or grooved by the cams. Do not use too much oil on the roller bearings, and see that the keyrods have free upward movement and do not double up the springs thereon. Interference to the rise of the keyrods due to defective matrix ears

PORTRAITURE BY TYPESETTING MACHINE.

The specimens herewith reproduced from the pages of the *British and Colonial Printer and Stationer* show the versatility of typesetting machines. These portraits are produced from slugs cast on a Typograph machine in Berlin, Germany, from a series of border units giving three colorific values. The shadows are given by a character having the full-color value; the middle-tone character is one-fourth the size of this unit, while the high lights are quadded out. The copy for these portraits was prepared by F. Fuchs on quadruled paper, the squares having the same size as the border characters, making it an easy matter for the operator to assemble the characters. Every line is composed of three slugs, each having forty-five units. Work of this character has been reproduced in these columns from time to time, the product being of the linotype machine. Several years ago specimens of similar work were produced from type by a Vienna printer, Carl Hasol, "stigmatype," or point print-



PORTRAITURE BY LINOTYPE OR TYPOGRAPH.

or other such interference is the most common cause for the cutting of the keyboard rolls. A back-keyboard roll was grooved deeply under the hyphen cam. On examination it was found that the operator had sent away a tight line ending with a hyphen. This character had its lower back lug damaged by the mold as a result. This bruise caused it to lodge on the back pawl of the verge, thus interfering with the upward movement of the verge and causing the cam to bind on the roll as the yoke was being forced upward. The grooved edge of the cam soon cut the roll as a result of this interference to the movement of the keyrod. From the foregoing incident it will be seen that tight lines indirectly contribute toward the grooving of the keyboard rubber rolls.

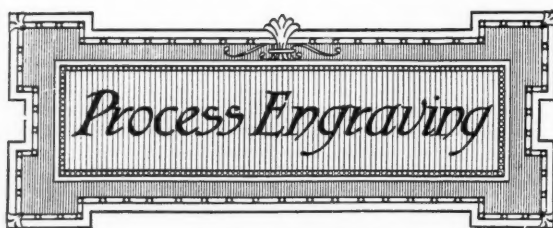
Recent Patents on Composing Machinery.

Keyboard Cam.—S. M. Lummus, Ocala, Fla. Filed March 1, 1910. Issued March 21, 1911. No. 987,473.
Metal-pot Feeder.—J. G. Rauch, Slatington, Pa. Filed January 20, 1910. Issued March 21, 1911. No. 987,489.
Second Elevator.—J. Mayer, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed December 31, 1910. Issued March 28, 1911. No. 987,897.

ing, being the term applied to the process. This type was cast on an em body one-fourth of a brevier in size and having four color-values or weights. It is obvious that these methods are commercially valueless for illustration purposes, except in the way of advertising the exactness of slug production.

OLD-TIME PRINTERS ELECT OFFICERS.

On Sunday afternoon, April 23, at 527 Plymouth court, Chicago, the Old-Time Printers' Association held its annual meeting and elected the following officers: President, Charles H. Philbrick; vice-president, John Canty; secretary and treasurer, William Mill. The following trustees were elected: Fred K. Tracy, Peter Balken, Samuel K. Parker, T. E. Bushnell, James L. Regan and James A. Bond. A resolution was unanimously adopted opposing attempts to increase the rate of postage on second-class mail.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Offset-press Transfers.

James Furlong, Brooklyn, New York, asks: "In making transfers for the offset press would it not be sufficient for me to make an albumen print on zinc as usual and then let the lithographer gum, roll up and pull the transfers to suit himself?"

Answer.—Yes, this print will answer, with some lithographers, providing you do not dust it with dragon's-blood and burn it in. Mr. Robert Vincent says that in England it is customary for the photoengraver, after he has made the albumen print on zinc, and has rolled it up with transfer ink and developed it, to gum up the print well and then treat it with what they call a "doctor." This doctor is a syrupy solution made of turpentine with as much beeswax added as it will soak up. This syrup is strained through muslin and twenty per cent of powdered bitumen dissolved in it. After the "doctor" has been rubbed well into the image the surrounding film of scum is cleared away as usual with nitric acid, the image is rolled up with transfer ink and etched and you have what he calls a good fat print on zinc suitable for pulling a great number of transfers either for transference to the offset press or to stone.

Silver-bath Troubles.

"Newspaper Photographer," Baltimore, tells of a long-continued trouble he has had with baths that fog. He has attributed it to every chemical he uses both in the collodion and in the bath, and changed them without getting rid of the fog. To purify the bath it has been his custom to add bicarbonate of soda or permanganate of potash to the bath and put the bath in the light until it is cleared up, then filter it, strengthen with nitrate of silver up to 40°, and acidify with chemically pure nitric acid. The bath might work well for a day or so when fog begins to show, which no amount of acidifying would remedy. He begs for help.

Answer.—Instead of treating the impure bath with carbonate of soda or permanganate of potash, procure a three-gallon evaporating dish; put into it a quart of water, then pour the bath into this water. Filter out the iodids and bromids that are now suspended in the bath. Boil the filtered bath down until it becomes a yellow pasty mass. Continue the heat until it gives off brown fumes. Shut off the heat from under the bath and, while the residue is cooling, keep stirring it until it breaks up into particles like brown sugar. Dissolve this sugarlike salt in the amount of distilled water you require for the bath. Put it in the sun for a few days until it is clear. Filter, strengthen with silver up to 45°, test for alkalinity and, if alkaline, drop in a few drops of chemically pure nitric acid until litmus paper turns red, and you can be assured that if you have fogged plates it is not due to the silver bath. See that the iron sulphate

for the developer is in clear green crystals, not covered with a white powder. Keep the bath and developer cool and fog should disappear. If it does not, ring up this department again.

Half-tone Screen Patents.

"Old Engraver" asked the writer recently if it were not about time the patents on half-tone screens expired, so that they might become lower in price?

Answer.—L. E. and M. Levy received a patent on their screen February 21, 1893, the patent number being 492,333. So that it expired over a year ago. Their invention consisted in ruling through an etching ground on crystal plate glass, etching the glass with either the fumes or liquid of hydrofluoric acid. The etched depressions in the glass were then filled in with lampblack and shellac, after which the etching ground was removed and a plain cover-glass cemented to this etched glass with Canada balsam. Two diagonally etched glasses were cemented together with balsam and made the well-known cross-line screen. The whole process craft is indebted to the Messrs. Levy for the excellence of the screens which they made and it is to be hoped will continue to make. Competition may enter the field, for the rewards are great, though it is likely that the eighteen years' experience Mr. Levy has had in making screens is his most valuable asset. Another patent on screens, with lines of varying thickness, was granted to Max Levy on June 19, 1894, which therefore has but a month more of life. It is numbered 521,659. The invention described in this later patent did not prove of much value.

Chalk Plates.

R. W. Jennings, Deadwood, writes: "Won't you tell me over again how to make chalk plates? I used to make them out in the Philippines on instructions I found in your paper, and they worked bully. I have plumb forgotten how I did it. I know it was French chalk, gum arabic and water, but how much of each I forget now."

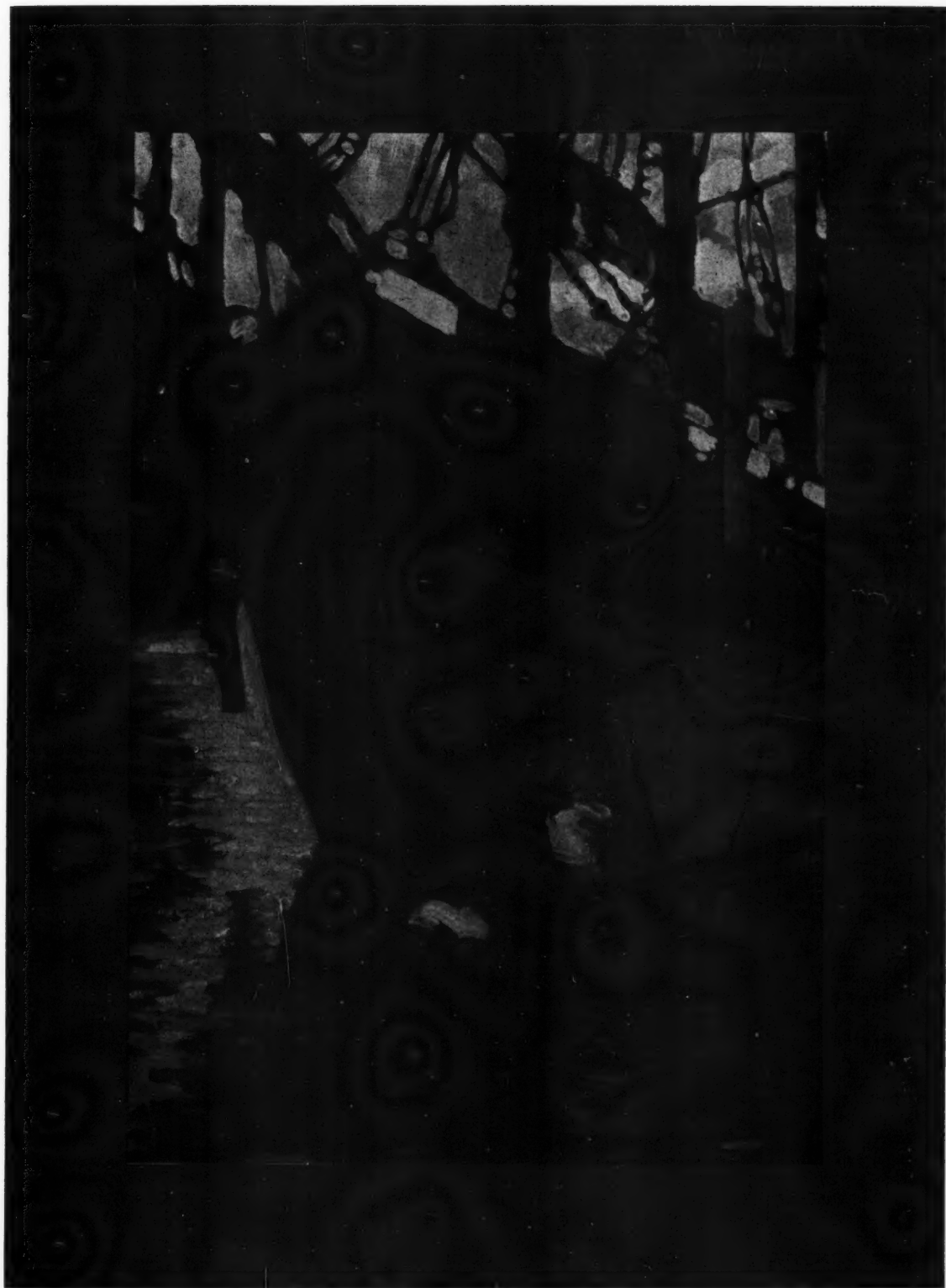
Answer.—A few days before this query arrived the writer was chatting with Maurice Joyce in Washington, D. C. Joyce was the original chalk-plate man, though he called it "kaolatype," which he afterward sold to "Mark Twain," who was convinced that it would be the process to illustrate his books. This proved to be one of "Twain's" jokes. The process was patented several times later—each time a joke on the Patent Office. Here is one of the patented formulas, since expired and which any one is free to use:

Silicate soda	150 grains.
Silicate magnesia	240 grains.
French chalk	½ pound.
Barytes	1 pound.
Distilled water	6 ounces.

Dissolve the silicate of soda in the six ounces of water, then add the magnesia and mix in thoroughly the other ingredients. The above quantity is sufficient for a plate 5 by 8 inches. Bake as usual, remove the top crust and you will find this to give a good, tough film.

Developing Albumen Prints on Zinc.

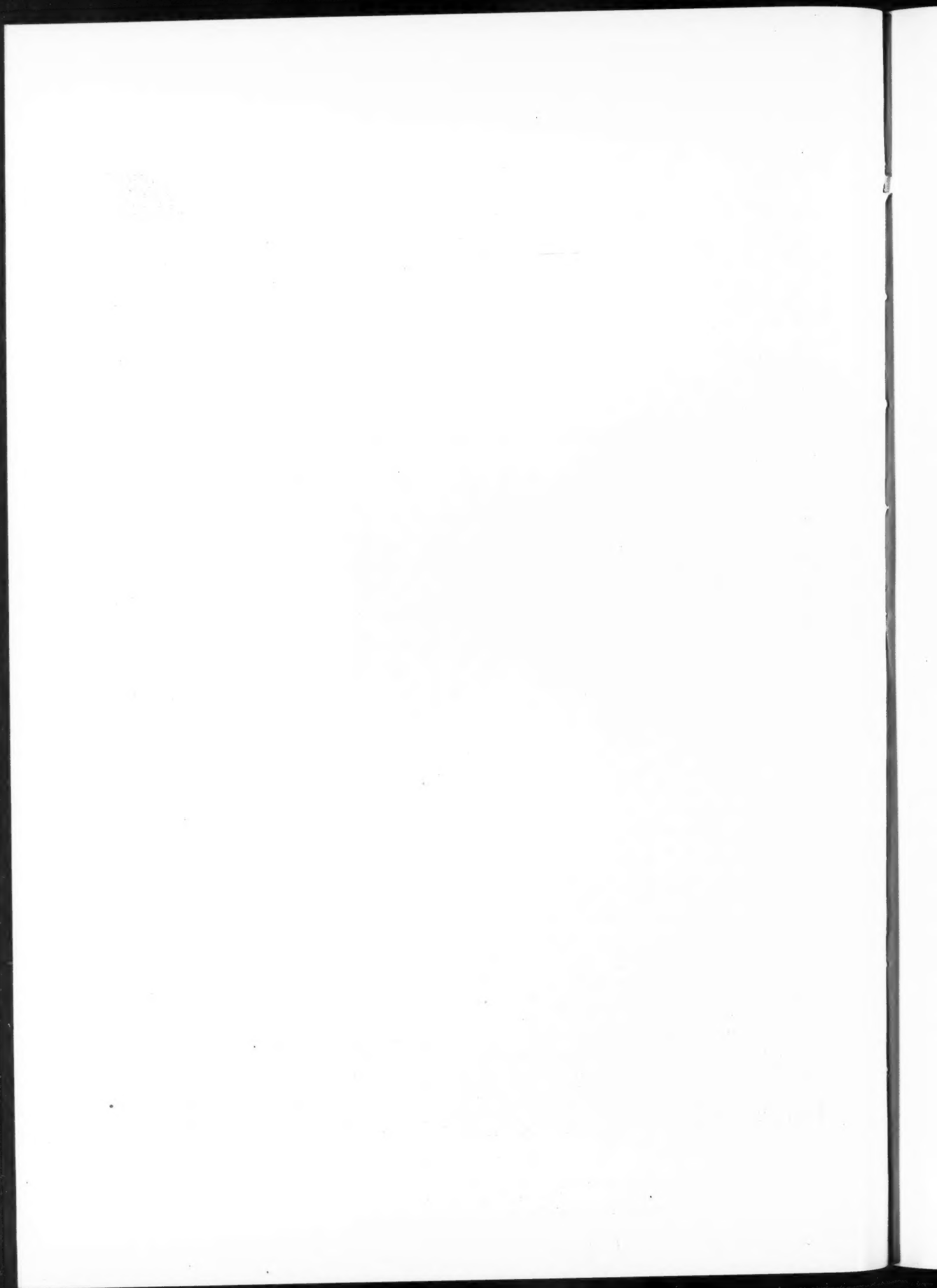
"In developing line prints on zinc by the albumen process, especially those printed from dry-plate negatives, I sometimes find the image difficult to get cleared." This is a statement made by a printer to our esteemed contemporary, *Process Work*. The replies as to the causes of the trouble fill over four columns and from them are condensed the following: A weak negative will cause this trouble. If the lines are clear glass, not much density is required in the negative, but if the lines are somewhat veiled the exposure required to get sufficient light through them will be so much



IN QUIET WATERS.

From an oil painting by Carl R. Krafft, Palette and Chisel Club, Chicago.
Three-color half-tone and tint.

Engraved and printed by The Henry O. Shepard Company, Chicago.



that the light penetrates the dense parts of the film sufficient to render the albumen partly insoluble and the print will not develop readily. Or, some causes of the trouble are: Too close to the printing lamps for dry plates, dirty zinc, too much ink on plate, negatives not dense enough, in a hurry to develop, not using pure rectified turps for ink causes ink to smear in development. Another suggestion is to roll up the zinc with litho transfer ink instead of etching ink. Other causes of the trouble may be making the plate too hot when drying the sensitive solution, or it may be overprinting. In this case, to clean the image and assist development, the addition of a few drops of ammonia to the developing bath may be used, though it must be remembered that too much ammonia is injurious to the ink.

Photoengravers' Union No. 1.

The *Photo Engravers' Union Annual* is at hand for the eleventh time. It is issued yearly by the photoengravers of New York, and contains, among other things, the names and

Annual and on the excellent judgment of its editor, who reproduced from this department of *THE INLAND PRINTER* eight columns of the sort of information photoengravers should possess.

Lead Intensifier.

J. W. Cooper, New York, asks: "Will you kindly help me out in this matter of lead intensification. I use it in place of copper and silver on account of its comparative cheapness. My trouble with it is due to its unreliability. Could you give me a formula for it? Another thing I would like to mention: The water I use comes from a tank on the roof and sometimes runs from the tap quite milky, though it clears up after a short time. Would this water injure the lead intensifier? Should I use ferrocyanid or ferricyanid of potash?"

Answer.—Ferrocyanid of potassium is a yellow chemical, while ferricyanid is red. What you want to use is the latter, commonly known as red prussiate of potash. It is



A HOT-WEATHER SUGGESTION.
Photo by R. R. Sallows, Goderich, Canada.

portraits of the officers of the organization. For this year they are: Peter J. Brady, president; Thomas Palmer, vice-president; Chris. Ringston, second vice-president; George Ulrich, recording secretary; Otto Bartels, financial secretary; R. Bostroem, assistant financial secretary; H. W. Rosenthal, corresponding secretary; John T. Goebel, treasurer; Ben Hines, sergeant-at-arms; W. Murphy, assistant sergeant-at-arms, and Donald L. Fraser, business agent. The headquarters of the organization is in one of the large office buildings of Nassau street, New York, and the whole appearance of the place indicates prosperity. What an improvement it is over the days when the officers were over a saloon. In March the secretary reported 1,260 members at work with an average of but eight men unemployed; this lack of employment being frequently due to the men themselves. Reports from all over the country state that the engraving business this spring is better than was ever known. Just one proof of this is shown in the fact that in eight months sixty-two Axel Holmstrom etching machines were sold in the United States, the engravers paying \$80,200 for them, and these time-saving machines were all absorbed without the displacement of a single workman as far as known. Union No. 1 is to be congratulated on this

better to mix it with distilled water and keep the solution filtered while using. The water that you complain of as being milky is simply charged with minute air bubbles. They can be gotten rid of by boiling the water. Here is the formula which the writer began to use over thirty years ago and which has never failed to work well:

Distilled water	50 ounces.
Ferricyanid of potash (red prussiate).....	3 ounces.
Nitrate of lead.....	2 ounces.
Acetic acid	$\frac{1}{2}$ ounce.

The beautiful cream-colored film which this gives must be washed well before blackening with dilute solutions of either sulphid of sodium or sulphid of ammonium, the sodium by preference. Flowing with nitric acid solution, one ounce to one hundred ounces water before blackening, promotes clearness of the transparent parts.

Half-tones from Rough-surfaced Papers.

G. W. B., Boston, writes: "In the making of negatives for printing postal cards by the collotype process much of the copy comes in the shape of bromid prints on rough paper or platinotypes, also on rough paper. To get rid of the grain in the paper I find it best to copy these photographs in the open air so that light strikes on all sides of

each grain on the paper. If it is done under a skylight, by the light of a window or by artificial light, the rough appearance of the surface shows shockingly in the collotype. I have found a good way to get rid of the grain in copying, which I want to give to your readers in exchange for the many valuable helps I have received from your department. I coat a piece of crystal plate glass with a solution of gelatin and squeegee the rough surfaced print on the glass and let it dry there. Then I either photograph through the glass or when the print strips off I photograph it, all the appearance of grain having almost disappeared. I talc or wax the crystal plate glass to prevent the gelatin from drying on it and lifting off the surface."

Answer.—Many thanks for the information above. Mr. George Brown, in *The Process Monthly*, suggests another cure for the rough-surfaced print as follows: Rub the print over with a mixture of artists' magilp and terebene, using a pad of soft rag. This will bring out the sunk-in detail in the shadows and give a brilliance to the print that will surprise those who have not tried the dodge before.

New York Photoengravers' Dinner.

The last monthly meeting and dinner of the Photoengravers' League of New York was the most successful yet held. There were twenty-seven diners, representing almost that many of the leading engraving concerns of New York. Mr. B. W. Wilson, the president of the League, presided and introduced the speakers.

Mr. Charles Francis, president of the New York Printers' League, made a most practical address on the value of a general amalgamation of the printing and allied trades. He said the Typothetæ of the city of New York, the New York Master Printers' Association, the Printers' Board of Trade and the Printers' League of America have all federated and it was now proposed to bring in the photoengravers, electrotypers and bookbinders. He showed the practical advantages of the federation already, chiefly in the "Wrong Font List," which contained the names of 3,600 persons who were "undesirable" customers.

Mr. William Green, of the United Typothetæ, agreed with everything Mr. Francis had said. Then Mr. D. W. Gregory, secretary of the Federation of Employing Printers, went into the benefits to be derived by amalgamation on the part of the engravers with the allied trades.

Mr. William Kennedy Palmer, adjuster for the Photoengravers' League, explained what steps had already been taken toward uniting with the other bodies, and showed the advantages of having all the members' legal business handled by a single firm who understood the business, and by experience would know better how to handle the cases peculiar to their trade.

Mr. S. H. Horgan was the last speaker. He talked on shop economics for the processworker. In a trip which he made from sea-level at New York to a mile above sea-level at Denver he was welcomed to visit almost all the photoengraving plants in the cities he passed through that he might suggest improvements in their methods. He divided the plants of the country into three classes, described their peculiarities, without mentioning names, and then suggested how they could be made more sanitary.

The New York engravers have at last awakened to the necessity of getting together on the matter of credits chiefly, while costs are taking much of their attention. They had delegates at the cost convention at the Hotel Astor, New York. Mr. Ernest Hamel, the well-known English engraver, was a guest at the dinner.

PRINTERS' ERRORS.

One of our linotypists says we are mistaken in supposing that the newspaper compositor pays much attention to a writer's punctuation. Few writers know where to put their "stops." The linotype operator, who has to correct mistakes at his own expense, soon acquires the art of punctuation. In this he is little influenced by a writer's idiosyncrasies, but seeks to make clear the grammatical meaning. On the whole he succeeds. With the compositor, punctuation, like spelling, is to some extent a mechanical process, performed almost subconsciously. In a newspaper office an operator who knows his business will produce his lines three to a minute. In doing so he will watch his machine and frequently carry on a conversation. A "take" of thirty lines can be completed in this way, and the lynx-eyed proofreader may not find a single error.

We must be fair to the compositor, and not judge his capacity by the "printers' errors" which sometimes get into the newspaper. A speech delivered late at night comes to the composing-room mutilated by the blue pencil. It is cut up into small portions, and the compositor may not know the name of the speaker or the theme. He may begin his "take" in the middle of one paragraph and end it before the close of another. If the manuscript is illegible there is no context to guide him to the sense. In this way errors are sometimes made, ridiculous enough when the speech is completed, but clear and sensible in an isolated sentence. Take an article and cover it up, leaving bare only a few lines, and you will see how easy it is to make a "printers' error." — *London Daily Chronicle*.

PROGRESSIVE SOUTHERN NEWSPAPER.

The New Orleans *Item* has issued an attractive booklet descriptive of its plant, editorial and business policy, etc., together with an interesting boost for New Orleans. The booklet is entitled "A Live Oak — Suggesting the Southern Standard of Newspaper Quality and Quantity," and, in drawing an analogy between the live oak and the newspaper, says in part:

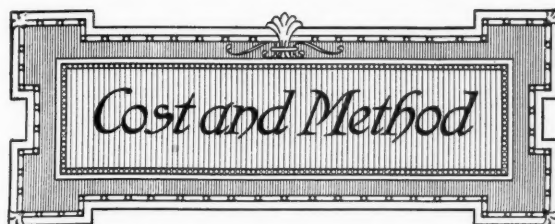
Of the oak, man built his first houses; of the oak he made his household furniture and hewed the fuel that warmed him against the cold; of the oak he built his first navies to defend home and country. It is impossible for the Germanic race to disassociate the oak from the founding of its most sacred, fundamental and enduring institutions — the family and the rights of personal liberty.

A great daily newspaper, growing out of the common soil of humanity, sustained by its strength and in turn offering its strength to the service of humanity is, like the oak, inseparably linked with the progress of humanity, through the associations of the past and the needs of the present, in the maintenance of the most sacred institutions of the race.

The booklet consists of thirty-two pages and cover, printed on coated paper, in black and green, and illustrated with numerous half-tones showing the various departments of the plant. It was arranged by the George Advertising Simms Company, Incorporated, and printed by Dugazon & Co., Limited.

THE EDITOR HIS OWN TYPESETTER.

An editor out West, who thinks the wages demanded by compositors is an imposition, has discharged his hands, and intends doing his own typesetting in the future: He says: "owinG To the eXorbitant Wages dEmaNded by printeRs wE have ConcludEd To do ouR oWn typesEtting iN the fuTure; aNd althoUgh wE never [eaRned] tYpe BusIness we do not seE any gReat mysTery iN tHe aRt." — *The Optimist*.



Atchison Printers Organize Typothetae.

A branch of the United Typothetae of America was organized at Atchison, Kansas, on March 27. An enthusiastic meeting was held, and several out-of-town visitors were present and made short addresses. The chief purpose of the organization is to install the cost-finding system in the printing plants of Atchison, and generally to establish better business methods.

Getting Down to Business.

The master printers of Houston, Texas, according to a special dispatch to the *Galveston News*, recently employed an expert to investigate local conditions, and it was shown that printing in that city was being sold at an actual loss. Acting upon the report of this expert the job-printing firms have determined to increase their prices about twenty per cent. This movement in Houston is general throughout the country.

Southeastern Cost Congress.

The Printers' Cost Congress of the Southeastern States was in convention at Atlanta, Georgia, on April 20, 21 and 22. Delegates were present from Virginia, West Virginia, Kentucky, Tennessee, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana and Arkansas. Printers of national prominence from every quarter of the country addressed the sessions, and as this is written it is said that great enthusiasm prevails relative to the subject of cost-finding.

Modern Competition.

The dogma, "competition is the life of trade," puts one employer against another, and makes business a warfare, and each man's interest antagonistic to his neighbor's.

Better conditions are at hand, in which the interest of each employing printer is found to be bound up in the interest of all other printers. Recognition of mutuality of interests evolves associations, discussion, education and appreciation of the old and imperishable principle that "an employer is worthy of his hire." Competition is being advantageously transferred to the fields of improvement of product and of good service—to building up rather than dragging down; with square-deal profits for every one.

We are at the beginning of a period in which it will be said, "Competition is the improver of quality."—*American Bulletin*.

State Typothetae for Iowa.

Employing printers from every part of Iowa met at Des Moines on April 7-8 and organized a State Typothetae. L. S. Hill, of the Lewis-Wallace Printing Company, called the meeting to order, and E. T. Meredith, president of the Commercial Club, made the address of welcome. On account of the illness of Franklin W. Heath, secretary of the United Typothetae, H. E. Flagg, assistant secretary, took Mr. Heath's place on the program and conducted a school of cost-system instruction. Lectures on this subject were given by D. R. Moon, president of the Iowa Printers' Credit Association, of Des Moines, and Messrs. Wherry, Gillespie and

Neal, field men of the United Typothetae. J. A. Morgan, vice-chairman of the American Printers' Cost Commission, also addressed the meeting. About 150 out-of-town printers were present.

Making Estimates on Small Jobs.

It is idle to bemoan the fact that even large firms have formed the habit of asking for figures on small jobs. The printer has done his best to establish the custom by being a persistent apostle of the gospel of cheapness. So indurated has the trade become with this notion, that one crying out the value of quality or of service has been like a voice in the wilderness. Doubtless a long and weary way will have to be traveled before the trade reaches a dignified position, and mayhap it will never arrive at that goal. Far be it from us to say aught against a man who hustles for business. What we protest against and what is a blight to the trade is the great diversity in prices. When the buyer of printing sees a difference of one hundred per cent in bids on all classes of work, it is an urgent invitation to peddle around any job, no matter how small. It pays to do it. The disparity is not due to the hustle spirit—in ninety-nine cases out of a hundred it is due to ignorance. If every printer knew his costs and ascertained them by a correct system, there would not be such a gap between the highest and lowest figures on jobs. Until there is an effective effort to get at least cost for the printer's product, the practice of seeking bids on every job will not only continue, but be more generally observed.

Prices for Facsimile Typewritten Letters.

A. E. Powter, Montreal, Canada, writes:

"In your March issue you give an extract from *The Boss Printer*, Kansas City, regarding facsimile typewriting. According to the figures shown there, printing one thousand letter-heads should be charged three dollars (\$3), etc. I do a great deal of this processwork in this city, and I make up my charges as follows:

Composition, ordinarily two hours, at \$1 per hour....	\$2.00
Lock-up50
Dressing-on50
Presswork and ribbon.....	2.00
Total	\$5.00

"The typewriting ribbon costs us, duty paid down here, at least one dollar (\$1) per thousand, and as it takes about one hour and one-half for running off one thousand on the platen press, I think one dollar (\$1) for presswork very low; therefore I think my price for high-class work, charging five dollars (\$5) per thousand, is a low price. I know that there are cheaper processes, and possibly the figures in your issue may apply to these. From my experience, I believe the work turned out by a first-class pressman on a platen press with the racket attachment is far superior to the Multigraph or any other process."

Typesetting-machine Man Guest of B. F. C.

At the weekly mid-day luncheon of the Chicago Ben Franklin Club, on April 13, at Vogelsang's restaurant, a lively discussion took place concerning the cost per thousand of machine composition. P. O. Pedersen, president of the Linograph Manufacturing Company, of Minneapolis, Minnesota, was the guest of honor, and addressed the club relative to the merits of the Linograph, explaining in detail its fine points and declaring that it was the best typesetting machine on the market, notwithstanding that it sold for \$1,500. Mr. Pedersen said that his two brothers and himself, the chief owners of the Linograph, were practical linotype operators, and were therefore in a position to know exactly what the Linograph would do. He said they had

put \$20,000 of their own money into the enterprise and would put \$20,000 additional into the business, which proved their faith in the machine's ultimate success. He also read letters from cities in all parts of the world in which the writers evinced great interest in the new machine, many of them indicating a desire to act as selling representatives.

It was the consensus of opinion among the representatives of linotype houses that the cost of machine composition per thousand ran well over 30 cents. Mr. Pedersen stated that, with a two-machine plant of Linotypes, running night and day, his experience had been that the cost was about 39 cents.

Questions about Cost Accounting.

THE INLAND PRINTER has made arrangements with Mr. M. J. Beckett, who is an accountant of long experience in printing-office accounting, to answer questions that may be submitted on the subject of cost-finding. There are numberless kinks that may be obscure to printers, and it is proposed to open discussions in these columns and have a "Cost Congress" that will go on permanent record for the benefit of all. If any printer has what he fancies to be a better way of doing his cost-finding we will be glad to have him send it in and let the other fellow compare his method with it. Mr. Beckett employs the Standard Cost System, and is well versed in the other systems that are more or less in vogue.

Wants to Know if there Is a Practical Cost System for Country Plants.

J. B. M., Spencer, Iowa, wants to know if there is or if there can be a practical cost system established in country printing plants doing from \$4,000 to \$10,000 worth of business a year.

Answer, by M. J. Beckett.—Yes. Why not? Fourteen years ago the writer asked this same question and got a negative answer. Thousands of others asked the question before and since, and many despaired of a satisfactory answer. Up to ten years ago very little real effort had been made by even the large shops along the line of scientific cost-finding. The pressure of competition becoming greater all the time, set men to thinking.

Agitation and research during the past nine or ten years have brought into the limelight every sort of cost idea and method, and by strict analysis of all the data there has been evolved a science of costs from which have been constructed at least three distinct cost systems—the percentage system, the hourly burden system, and a combination of the two with the "new machine wage" idea.

The first in the field perhaps was the percentage system. Under very simple and uniform conditions this system gives a satisfactory result. It undertakes to recover the overhead or unknown expenses on the value of material and the value of labor. Within certain limits this method is practical and almost ideal, but when there is a departure from these simple conditions, where costly and possibly automatic machinery is brought into the problem, the results become more or less clouded unless handled by an expert. While by this method it is possible to recover all of the overhead expenses, it does not follow that they are collected from the right parties.

The hourly burden, or average hour system, is the one adopted by the International Cost Congress and is coming into most general use. This, also, is a simple system and is adapted to the needs of the smallest or of the largest shops. This method averages all the costs except of materials on the value of the hour sold in each department. This method has the advantage of bringing into prominence the delin-

quency of a department, thus solving in a measure the efficiency problem as well as that of costs. This system is susceptible of considerable refinement, but will serve the needs of the present time admirably and lead up to a more perfect plan in the near future. The data obtained for the hour system during the next year or two and the improvements in bookkeeping following its adoption will pave the way to an almost perfect cost system soon to follow.

The thing to do is for every printer, great and small, to get busy and take the first steps toward installing a standard cost system. If you have not the time or ability to do it yourself, hire some one who can and go at it. It is neither difficult nor expensive. Be sure you have a good foundation of bookkeeping to build upon, so that you will have facts upon which to base your conclusions, because your conclusions must be right or your cost wrong.

To know your costs right means backbone and profits. You must have both or go out of business.

The country printer needs a cost system as much as the city printer. Why not? The man doing \$4,000 or less or \$10,000 or more a year needs to know the cost of every job he sells. Why not? Is the country printer in business simply for his health? Is he not looking for wealth? And did anybody ever find wealth in a losing business? Are you not losing on some jobs? Are you quite sure you are making on any job? How can you tell, if you have not a cost system? Oh, you have a little money ahead at the end of the year! But how much of that is the depreciation on your plant? How long can you live on your own fat? It is altogether owing to how much fat you have. You may be making money on your newspaper and losing on your jobwork or vice versa. Wouldn't you like to drop the "losers"? But you can't if you don't know which to drop. A cost system will tell you instantly. Get one and get it quick.

The Hour Cost in Chicago.

In speaking on this subject before a large attendance of printers, Mr. Wray, secretary of the Ben Franklin Club of Chicago, said:

"The average hour cost in Chicago is fairly well known. It was \$1.18 in 1910; since then wages are increasing and hours are decreasing, hence there has been an increase in cost approximating ten per cent. In other words, the average costs in Chicago composing-rooms run about \$1.30 an hour.

"In spite of this fact printers are selling composition at from 65 cents to \$1.25 an hour. They are making up their estimates on these bases. Objectionable expedients are followed in order that the quotations and charges may appear low in the hourly rate.

"It is time that the entire question should be settled for Chicago printers, and while on this job of straightening out a problem it is just as well to settle the matter right. To do this it is necessary first of all to decide whether the printers of Chicago desire to adopt a uniform cost rate—especially for composition—and what that rate shall be. The consideration of a uniform cost rate is permissible. It is in composition that we find the greatest evidence of guesswork and the greatest divergence in estimates and charges. Strange to say that while this is true, it is also true that the composition of a job is less liable to fluctuation than some other operations. While one man may be more speedy at the case than another, and can thus accomplish greater results, a dozen compositors will average up about the same in any shop, especially when a great variety of composition is taken into account. A rapid job hand is apt to be slow on catalogue-work and vice versa, and all-around

fast men are not only scarce, but becoming less numerous with the growth of certain conditions which tend to reduce the output per man rather than to increase this output.

"All this—and much more might be said along this line—goes to show that there is an average rate for production in the composing-rooms of Chicago, and that it does not vary very materially in any shop whether wages be high or low, whether the days be long or short, whether men are unattached or attached to any labor organization, or whether the rents are oppressive or reasonable.

"It is not necessary to go into items which make up the cost per hour; the cost committee of the Ben Franklin Club of Chicago has already done that; the American Printers' Cost Commission has followed in its footsteps; the Southwest Cost Congress, the Pacific Coast Cost Congress, and numerous Ben Franklin Clubs all over the country have gone into this matter fully, and proven to their own satisfaction that the Ben Franklin Club of Chicago when it said that the average cost of composition was \$1.18 was not far from the exact mark. Some twenty cities have built up reports of cost of composition, and with one exception all are over \$1 per hour in the composing-room, and the average is about the same as Chicago costs for 1910, \$1.18 per hour. The possibility of reducing this is very slim indeed; hence it should not be a difficult matter to get the printers of Chicago to recognize some specific hour rate as standard. The first question to decide is: Will the printers of Chicago adopt such a standard? The second question is: What shall that standard be? One step leads to the other. If the taking of these two steps toward advancement should be deemed impracticable it may be pointed out that other cities have taken both these steps, and what others can do in the line of uplift should be comparatively easy for Chicago to do. The taking of these steps is in line with common sense, with sanity and with good business reason. And further, the taking of these two steps forward means greater safety for the printing industry of Chicago.

"These two questions are in the hands of Chicago printers: Shall we adopt a uniform standard cost rate? If so, what shall that uniform cost rate be?

"A letter from Oklahoma City states that in two shops there, one twenty years old and the other about two years old, the hour cost of composition is \$1.78 and \$1.32 per hour, respectively. Many printers in Chicago state that their composition costs are all the way from \$1.40 to \$2; in Omaha one proprietor, who is an unusually successful printer, recognizes that his hour costs are \$1.51. Many instances of this kind might be given, in all of which it can be shown that known high costs in a printing-office do not mean failure by any means, but more often mean success."

Cost Keeping for Lithographers and Printers.

Otto Leubkert, of the American Audit Company, addressed a convention of lithographers on "The Accountant in the Lithographers' Business." According to the *National Lithographer*, the address provoked much interest in the craft. There is so much of elemental truth well put in the address that we produce this résumé of it, though it is a little old:

"I take it you need no argument from me as to the necessity of a proper accounting system followed up by periodical visits from the accountant. But there is one department of your business in which you find the greatest element of risk—namely, establishing the cost of your product. So many elements enter into this question that a cost system well laid out and conscientiously kept up is a prime necessity. The establishment without it is in no position to compete for business with the concern that knows

what the finished product costs. To bid on work without the proper data on which to base estimates is most apt to lead to underbidding or overbidding by large margins—a risky procedure for any concern.

"Aside from the direct financial effect, there is also a desirable moral effect, for with a well-organized system of cost accounts the individual employee feels the responsibility resting upon him to be diligent and to exercise greater economy in the use of materials. The workman has confidence in the manner in which the accounts are kept and is less reluctant in accepting, as a fair and just basis for settling disputes, the results shown by the books.

"Now, without going too much into detail, let us consider what constitutes cost: (1) manufacturing; (2) selling; (3) general office.

"(1) Manufacturing. We find two classes of charges: *Direct*—being the material and labor which go into the finished product. *Indirect* (or overhead)—which are distributed over the various products.

"Direct charges. Every job should be charged with the prime cost of all material used in same and the cost of the labor which creates the product.

"Indirect charges. Are divided as follows: Unproductive labor, departmental expense, general factory expense.

"Unproductive labor is that which does not enter into the actual manufacture of the finished article, such as foreman's pay, etc. Every job should bear its proportion of this expense.

"Departmental expense. Here we have accessory supplies, heat, light, power, repairs, depreciation, taxes, insurance, etc., and these should be charged to the departments and in turn to the jobs turned out.

"General factory expense. These include all charges common to all departments and not applicable to any one department, such as salaries of factory superintendent and his office staff, etc. Each department should bear its proportion of this expense.

"(2) Selling expense. This includes all outgo incident to the sales end of the business, and a proper portion should be taken care of by each job.

"(3) General office. This includes all expense incident to the management and supervision of the business, such as general office salaries, office supplies, etc., and each job should bear its share of this burden of the business.

"Now let us consider for a moment what effect well grounded cost systems will have, if generally adopted, in correcting the prevalent trade abuses.

"Will the manufacturer continue the speculative practice of submitting expensive sketches, when his records show him that the aggregate of orders secured in a given period in this way is exceeded by the cost of designs submitted in the same period.

"When he finds his legitimate profit diminished by a too generous granting of credit and extensions of time of payments—overlooking the fact that he pays for money to carry such extensions and does not exact an adequate *quid pro quo*—will he continue this practice which affects not only his own business, but that of every competitor?

"Will he continue to accede to every demand of his big customer and shoulder all the burden and risk of the pernicious split-order practice, conceding everything and paying dearly for a very questionable privilege?

"Nothing will bring home to the manufacturer more effectively the results of such short-sighted policies than a cost system, and as you are in business to make money—not the few per cent which you can get on the amount of your capital if invested in straight mortgages or other good securities, but many times as much for your energy,

your brain, and your business sagacity — you will soon come together, standardize the business practices, and get a more nearly adequate result from your operations.

"In a brief paper it is, of course, impossible to do more than indicate the value of the services of a skilled accountant in your business, but I trust my remarks have been sufficiently clear to convince you that if you consult this business doctor and follow out his prescriptions and directions, you will be able to solve many questions which may now cause some of you considerable anxiety and vexation."

That St. Louis Resolution.

"Might I ask," writes a correspondent, "what has been done, so far, relative to the action taken by the Second International Cost Congress looking to one central organization for employing printers? In that congress there sat members of every organization of master printers now in

for national organization, conceived by men who are well informed as to what is wanted by the rank and file of employing printers? An undoing of the cost congress itself — the one agent which has made possible the cementing of the various bodies — is within the range of probabilities if the commission should misjudge the sentiment of the trade.

"Aside from this phase of the situation, there is a menacing danger to the one-organization movement. That danger lies in the general trend toward a national organization of the Ben Franklin Clubs. If a new national body be brought into existence before a genuine effort is made to bring the different associations together under the leadership of one national organization, we shall remain hopelessly divided for another decade at least. And who is there among employing printers so lacking in loyalty to the interests of our business who would not give of his time and



PRINTING-OFFICES IN THE SMALL CITIES.

E. F. Barber is a tasteful and competent printer. He received his early training in Asheville, North Carolina. He now owns the Barber Printery, at Winston-Salem, North Carolina. His building, 23 by 95, two stories, is being enlarged by an addition equal to the original structure, giving him a total floor space of 9,000 square feet. The prosperity that is indicated by the illustration comes from Barber knowing his costs and doing good work and getting right prices.

existence. A resolution was passed, the aim of which was to begin proceedings for a consolidation of the different associations. This action was in harmony with a widespread desire for the speedy realization of a commanding national body of commercial printers. The matter was placed in the hands of the Cost Commission, with instructions that, if in the opinion of the commissioners such an association be feasible, the commission proceed at once to the consummation of the idea.

"I have a great respect for the members of the commission. Their ability and integrity are unquestioned, and no doubt a sincere effort will be made to perform the difficult task the congress has laid upon them. But I am of opinion that, no matter how gravely and thoroughly the members of the commission may weigh and discuss the question, they will be illy equipped to present a report embodying the wishes of a majority of American printers unless the whole question is made a subject for general discussion before the different local bodies of employing printers.

"When it is considered that this is one of the most important subjects now agitating printerdom, is it wise to go into our next cost congress without a well-defined plan

ability to prevent just such a result? Are we, students and workers in the great art which has had so much to do with the civilization of the world, mere children when confronted with a plain business proposition? Surely the trade descendants of Benjamin Franklin, who won everlasting gratitude from his countrymen for his effective work in conference, are not going to shun the making of an honest effort to meet each other in a common cause!

"What ought to be done during the next few months is to make 'national organization' the chief topic for discussion in all of the organizations. Several meetings should be set apart for its consideration. And it would be greatly to the credit of the craft if, later, joint conferences of the different associations could be held in cities where more than one organization is in existence. This is the democratic way. More, it is the only way in which the commission may hope to gain authoritative information as to what plan will meet with the approval of the majority of American printers."

THE art of saying appropriate words in a kindly way is one that never goes out of fashion, never ceases to please, and is within the reach of the humblest.—F. W. Faber.

"IS THE JOURNEYMAN INTERESTED IN COST SYSTEMS?"

A very successful meeting of printing-trades journeymen was held under the auspices of the Los Angeles Allied Printing Trades Council on Wednesday evening, April 12, at which the cost system from the journeyman's point of view was discussed. About one hundred were present and the interest displayed showed that this matter of costs was reaching every department of the trade, and a knowledge of the new science was eagerly sought by the mechanic as well as by the employer. After a well-served lunch Mr. Charles R. Vandevoort, who acted as chairman, introduced Mr. George Stein, representative of the International Typographical Union, who read a paper on

THE COST-FINDING SYSTEM.

The Uniform Standard Cost-finding System is a name given to a method of ascertaining the cost of production of printing by the International Cost Congress of Employing Printers. This body held two annual meetings — the first in Chicago in October, 1909, and the second in St. Louis in October, 1910. The result of these meetings has been to formulate rules, which if followed, will enable the man selling printing to know just what it costs to produce it in his shop, and knowing the cost, by adding what he thinks is a reasonable profit, he is doing business in a safe and sane manner.

To say that it was necessary for a congress of employing printers to find and establish a system whereby the printer could arrive at some scientific basis of estimating and management seems absurd and ridiculous; but that is just what had to be done to save the trade from the ruinous competition born of ignorance of business principles. Those of you who have been reading the trade publications during the last ten years are aware that much of their space is taken up with criticism and censure of those who were doing work at a cost not at all commensurate with the capital, skill and intelligence required and demanded of those engaged in the trade.

The cost system seeks to place our very ancient craft in the list of those enterprises which are scientifically managed. A cost system properly applied will eliminate waste, increase efficiency in the mechanical departments, give accurate statistics in the business office and improve conditions generally so that all engaged in the trade will be benefited.

When the first cost congress decided to adopt a uniform standard system, many ideas were presented to the commission which was appointed to work out the details. The great mass of forms submitted by the printers throughout the country were carefully examined and the best points taken from all of them. The result is embodied in a series of blank forms, which I have here and will try and explain.

Form No. 1 is an estimate blank. Here the job to be printed is given full description and each item in the process of manufacture carefully charged, according to the known cost, and totaled. A minimum profit of twenty-five per cent is added to the cost of production. Thus a job that costs \$100 to produce ought to give the printer a profit of \$25.

Form No. 2 is an office record blank, which is filled in after the customer has given the order and is preserved as a permanent record.

Form No. 3 is an instruction ticket, usually printed on a large manila envelope, and follows the job through the plant. This is one of the blanks the journeyman and foreman must handle and on it is given instructions as to type, size, quantity, ink, paper, binding, etc.

Form No. 4 is a hand compositor's daily time-ticket. It

is divided into five columns. In column 1 is given the number of the job and the customer's name; in column 2 the work-day is divided into spaces of six minutes each, or tenths of hours, thus introducing the decimal or metric system of measurement; column 3 is for productive time, which is time that can actually be charged to a job, such as composition, author's corrections, make-up and lock-up; column 4 is for non-productive time, which is time that can not be charged to a job, so must be charged to the department expense, and includes office corrections, distribution, proofreading and miscellaneous work; column 5 notes the kind of work performed.

Forms Nos. 5 and 5A are pressman's and feeder's daily time-ticket, divided as the compositor's ticket except that in the productive-time column there is "make-ready and running," and in the non-productive, "wash-up and waiting time."

Form 5B is the bindery daily time-ticket, divided as the pressman's and feeder's.

Form 5C is another form of daily time-card designed to cover all departments, which has columns for job number, job name, kind of work, and two columns for total of productive and non-productive time. On this card each operation from the composing-room to the bindery has a distinguishing number, ranging from 1 to 59, thus: 1 — hand composition, 2 — office corrections, 3 — machine corrections, 4 — make-up, 5 — lock-up, 6 — proofreading, 7 — alterations. Machine Composition: 8 — operating, 9 — casting, 3 — corrections. Pressroom: 10 — make-ready, 11 — feeding, 59 — slip-sheeting, 32 — bronzing. Bindery: 13 — folding, 14 — machine folding, 15 — gathering, 16 — stitching, 17 — sewing, 18 — tipping and inserting, 19 — covering, 20 — trimming, 21 — numbering, 22 — perforating, 23 — punching, 24 — tabbing, 25 — binding, 26 — jogging, 27 — counting, 28 — inspecting, 29 — forwarding, 30 — finishing, 31 — stamping, 33 — ruling, 34 — cutting, 35 — packing, 59 — slip-sheeting, X — describe unusual work on back. These numbers and the corresponding operation are printed on each ticket, and it is only necessary to put down number 18 for instance instead of writing out "tipping and inserting." This blank is the one that is recommended by the Cost Commission and will soon be in general use in the trade. It also has the day divided into tenths of six minutes each.

"Productive" and "non-productive" time are technical terms that the cost system has introduced into the printing-office vocabulary. This definition is given: "Productive time is the time chargeable directly to jobs. Non-productive time is the rest — time that can not be charged to any particular job. If the foreman works on a job, charge that time to the job. Time used in directing others is non-productive." The reason for separating the time into productive and non-productive units is that employing printers are beginning to realize that every job should show a profit, and productive time is the time that must earn the money to pay every item of expense, so whatever time a journeyman spends on a job should be charged to that job and not shifted to some other to make a showing on the time-ticket. Charging more time to a job than was spent on it sometimes makes an estimator's figures look foolish, and charging less makes trouble for any one who will get the job to do the second time if the order is repeated. These tendencies also make the hour cost of the shop for that department where this is done erroneous and prevent the business office from getting accurate figures. So you see the journeyman's interest in this system is to cultivate accuracy and thereby assist in arriving at true costs.

Form 6 is a daily summary blank and shows the busi-

ness office the work performed by the mechanical departments in units of productive and non-productive time each day.

Form No. 7 is a summary for the month of the work performed by the mechanical departments in units of productive and non-productive time.

Form No. 8 is a department expense blank and shows the petty cash expenditures of all departments. Used in making a statement of costs.

Form No. 9 is a statement of cost blank, the basis for arriving at the net cost per hour in each department and ascertaining the net profit for the entire month on all completed jobs.

If all of these blanks have been properly filled out, a printer can determine just what it cost per hour for each mechanical operation in his own shop, and if all the printers in a given town use the same cost system, the average price per hour for that town can be accurately ascertained.

LOS ANGELES COST.

In Los Angeles many printers have been keeping this cost system and the collective results have been tabulated as follows:

	Per Hour.
Hand composition	\$1.20
Linotype composition	1.70
Monotype composition	2.00
Cylinder presswork, \$1.75 to	2.25
Platen presswork	1.00
Bookbinding, "A," men's work	1.00
Bookbinding, "B," girls (machine)65
Bookbinding, "C," girls (hand)50

According to this table a printer in Los Angeles who is estimating on a job must charge \$1.20 for every hour a hand compositor spends on it; \$1 for every hour it is on a platen press, and \$1 for every hour a man in the bindery spends on it. To these charges he must add his profit, and only when he sticks to these figures is he getting proper returns for his investment and the time and energy he puts into his business. The cost, \$1.20 per hour for hand composition, \$1 for platen presswork and \$1 for binding, is the journeyman's wages per hour, plus the overhead charges. The wages on the hand side in a Los Angeles job-composing room average 45 cents per hour, and the overhead charges are 75 cents per hour. In the same proportion these figures hold good in every other department. Now, what are the overhead expenses? The pay-roll for mechanics' wages is the only item excluded from overhead expenses. The overhead expenses are: rent, light, heat, power, insurance, interest, depreciation, department direct expenses, bad debts, spoiled work, taxes, advertising, office stationery and postage.

Rent is charged according to floor-space occupied; thus, if the bindery has twenty-five square feet and the rent is \$1 per square foot per month, the bindery is charged with \$25 rent per month. Light is charged according to amount used by each department; heat in the same way, and power according to the units of energy consumed. The insurance of each department is based on premiums on policies according to inventory. Interest should be six per cent per annum on the investment shown by the inventory. Ten per cent per annum must be allowed for depreciation of machinery, and twenty-five per cent for type. Department direct expenses are the total of all expenses incurred by a department, which can not be charged to any particular job, and include such things as repairs, supplies, oil, rags, benzin, ink, etc. Bad debts are estimated to be one per cent of the volume of yearly sales. Taxes are apportioned among the departments in the same manner as rent. In the adver-

tising account are placed such items as dead-head jobs, entertainment tickets, and other advertising expenses. Office stationery and postage are other overhead charges. These overhead expenses, where they are not department expenses, are charged under "office" and become a part of the general expense of the plant.

To obtain the hour cost for each mechanical department for each month the overhead expenses are apportioned in proportion to the direct cost of these departments in the following manner: If the overhead charges for the month were \$200, the composing-room expenses were \$600, and the pressroom expenses were \$300, then the composing-room would carry two-thirds of the overhead, or \$133.33 $\frac{1}{3}$; and the pressroom one-third, or \$66.66 $\frac{2}{3}$. This would make a total cost for the composing-room for one month of \$733.33 $\frac{1}{3}$. If there were 700 productive or chargeable hours during month and these 700 hours are divided into 733.33 $\frac{1}{3}$, the answer would be 104 and the cost per hour in the composing-room would be \$1.04. The same arithmetic applies to the other departments.

By making each mechanical department bear its proportion of the overhead, the cost per hour for each mechanical operation is obtained; and when this is known, estimates can be written which will be based on known costs; and when the costs are known, the man who sells below cost is not a good business man and will sooner or later get to the end of his resources.

Now, why does the cost system interest journeymen? There are three main reasons why they should know all about it. (1) It abolishes guesswork and introduces scientific methods in estimating. (2) It means organization and better prices. (3) The journeyman will gain business knowledge that will be useful when he becomes an employer. There are other reasons that can be taken up at some future time, but to-night we will have covered enough ground if we can understand what the uniform standard cost-finding system is, what its aims are, and what it means for the future of the trade.

Until the introduction of cost systems, printers had been in the habit of guessing what a job was worth, and users of printing have always wondered why estimates showed such a difference where the running expenses and the equipment were similar, and printers have wondered themselves how the fellow on the same block, who was paying the same wages and had the same rent, was always doing work at ruinously low prices. The reason for it was that there was no method of knowing what a job would cost, but with a cost system in every printing-office, large and small, the estimator will have before him at all times the truth about costs, and if he has the courage to face the truth he can get a good living himself out of the business, and be able to pay living wages to those he employs.

The cost system means organization, and where there is organization, there are order and discipline. Where the employer and the employee are well organized there is always an opportunity to discuss trade problems and be mutually helpful. The cost system is a business school. When the journeyman understands the business principles of a cost system, we can get better coöperation between the business office and the mechanical departments. With journeymen who have a knowledge of business, and employers who have the courage to ask good prices, we can develop a community of interests that will place the trade on a higher plane, and make it a pleasant and profitable occupation for all concerned. Good wages depend on good prices, and good prices depend on good work by competent, satisfied mechanics, who take pride in the excellence of their finished product; and while we are waiting for the millennium let us learn

what we can about this trade which must give us support and let us make the best use of the knowledge gained.

There is one retarding element in the printing business that will always stand in the way of better prices and better conditions. It is one that a knowledge of costs by journeymen will help to improve and eventually correct. The greatest menace to the trade is the one-man shop owned by the fellow who has no more business sense than a heathen image. He is generally a compositor who has saved a few hundred dollars and then during a period of idleness decided that the business end of the game is the one that will make him a sure winner. He shows his two hundred to a supply man, who takes his money, lets the fledgling have a press and a few fonts of type, secures a chattel mortgage and a fire insurance policy and bids him godspeed to earn the interest and the premium.

If he is in a town where good prices are obtainable he makes his presence known by beginning to cut under the prevailing standard. By working before the sun is up and after the moon has set he finds that he is earning about as much as he used to get for eight hours in his journeyman days and imagines himself on the high road to business success. But the price-cutter never advances. His type wears out and his presses need rebuilding. He knows nothing of depreciation. His income is stationary or declining. He pays himself a salary as a mechanic, ignoring the fact that it's worth something to be a boss. He has lots of work and his establishment exhales an air of industry, but he is continually losing ground because he is doing work without knowing what it costs. When his creditors finally close him up he leaves behind him quotations on printed matter that make his former customers regard every cost-system printer as a highway robber. Don't start in business if you must turn over to the supply man a mortgage and a fire-insurance policy to get a plant. Don't open a shop until you have capital enough to keep moving until you have built up a good-paying trade. Don't begin by being compositor, pressman, feeder, bookbinder and errand boy. Don't ask any one to work more than eight hours. Don't leave the mechanical department and enter the selling field until you have studied and mastered the cost system, and if you feel that you are properly equipped be sure that you have the courage to turn down a job that doesn't show a profit.

Many of the most successful printers have had small beginnings, but they had other qualities besides mere mechanical ability. They were good enough business men to understand that turning out large quantities of cheap printing meant wear and tear to machinery and type out of all proportion to the financial gain, and early in their careers decided that to make \$10 out of two jobs was more sensible than to make the same amount out of four. If you would succeed, study modern business methods. Lots of good compositors and pressmen have failed in business where a man with no technical knowledge has succeeded. When you go in business make up your mind that part of the day you are going to sit at a desk instead of working in your shop, and the part so spent will be the most profitable, if it is devoted to an examination of your cost records and applying the knowledge they give you to the conduct and management of your plant.

We have in the cost system information that the average employer of to-day acquired only after years of experience. It is of inestimable value to the craft and to the journeyman about to embark in business. It is a part of the trade. It reaches into every department and every man in the printing business should know all he can about it and make the best use of the knowledge.

After reading the paper questions were asked and

answered, and it was unanimously decided by those present that the study of the cost systems should be continued and another meeting will be held on Wednesday evening, May 10, to take up other phases of the question.

NEW EMPLOYERS' ORGANIZATION CONFERENCE.



EARNESTNESS was the distinctive quality pervading those who assembled at the Hotel Astor, New York, on April 17.

The feeling that one organization should be formed was general. To handle or not to handle labor was the problem in some minds, and expressions ran all the way from determined and unending opposition to unions to the belief that employers should encourage them. The committee appointed to crystallize the views of the conference decided to omit labor issues and enumerated a list of the things it is believed an organization could handle. The very logical plea that the United Typothetæ could do this as well as a new organization was ignored on the ground that there were prejudices against the present leader that prevented its becoming sufficiently popular to meet the crying needs of the hour. So the conference decided to put in motion the machinery to formulate a constitution and set of by-laws that will permit existing organizations to get together and make a strong appeal to the unorganized employing printers.

As chairman of the Cost Commission, J. A. Morgan, of Chicago, read the call, the gist of which was that in pursuance of instructions given by the Second International Cost Congress the meeting was called for the purpose of endeavoring to organize one international body of employing printers. He expressed the hope that when those assembled separated, they would do so in a spirit of good fellowship and with the pride of having accomplished something. After this there was silence for a few moments, when some one called on W. J. Hartman, of Chicago, for an expression on the situation, saying that that gentleman had been very prominent in the movement for one organization. Mr. Hartman spoke briefly, saying that printers would not join the Typothetæ under the present name, and that existing organizations have earned a certain prestige which would prevent their absorption.

Mr. E. F. Hamm, of Chicago, said the trade was over-organized and those following it could accomplish more with less energy if there were but one organization. He agreed with Mr. Hartman as to the prejudice against the Typothetæ, but at the same time thought that if members of Ben Franklin Clubs were really sincere in their desire to secure a single international organization they should be willing to yield quite as much as the Typothetæ in order to attain the end they had in view.

Charles Francis, of the Printers' League, also agreed with Mr. Hartman so far as the prejudice against the Typothetæ was concerned. He was of the opinion that in the present temper of employing printers it was impossible to organize an international association which would deal with the labor question; nevertheless employing printers could not avoid or evade the labor question. Some small percentage of them could free themselves from unions, but they could not get away from the influence of unionism. So far as he was concerned he had no desire to operate an open shop. He appreciated the fact that the Typothetæ had done a great deal of good work, but at the same time the prejudice against that organization would not down, and many of the people that progressive printers wished to reach refused to affiliate with an organization having the

name of the premier association. He thought that the federation idea ought to be tried out, as the indications were it would prove successful in New York.

A. E. Southworth, of Chicago, asserted no organization would be able to attract all employing printers; the United Typothetæ was progressing satisfactorily. It might not be making the progress that non-members desired, but its success in recent years was satisfactory to the members of the organization, and anything the conference did would have to be done along the line of permitting the greatest possible liberty, for he would close his office before he would pay a man who is worth only \$18 a week more than that amount. He thought those present would agree that the Typothetæ was serving a good purpose and that it tended to curb the unions. In Chicago, said Mr. Southworth, the Employing Printers' Association dealt with the unions; gave them what they asked, the sole gain being some extension of time, which was secured by using the Typothetæ as a club, declaring that if reasonable time were not granted the employers they would go over to the Typothetæ in a body—a threat which had its effect on the unions.

Edward Carroll, Jr., of New York, claimed that the question before the gathering was not of very great importance, as a national organization need not undertake to deal with all sorts of questions. In New York the various organizations had got together on the matter of credits and had accomplished considerable without any regard as to whether the people involved employed union or non-union workers. The "wrong-font list," for instance, had given a great deal of satisfaction; not a printer in New York had aught to say against its publication. The recognition of union labor was in its way an important proposition, but not at all vital, for non-union establishments were compelled to pay practically the same wages as union concerns. He thought that a great deal could be accomplished by one international organization, and trusted the projection of such an association would not be hampered by silly objections about its form or name.

Robert Schalkenbach, president of New York Typothetæ, said non-union offices had to pay the same wages as union concerns, principally because they had to do so, for if they did not they would drive their help into the unions. He urged those attending the meeting to get together on as many questions as possible, but expressed the opinion that the United Typothetæ of America is now doing all that a new organization could do. If it could be demonstrated, however, that better results would flow from a new association he would be quite willing to sacrifice the Typothetæ, even though it had the machinery and tools for accomplishing all that those in attendance desired.

Edward Carroll, Jr., of New York, contended that when the Federal Government was formed, New York State had its constitution and the machinery for government, but other States did not care to adopt New York's methods and machinery, consequently there arose the United States of America, and he opined that the printing trade was not of necessity bound to accept the methods and machinery of the Typothetæ.

Fred L. Smith, of Minneapolis, reported that in his town the Typothetæ was really the organization, but at the same time its members found it necessary to establish a Ben Franklin Club in order to get all the printers in the community imbued with the idea of selling their work for a little more than cost.

Robert J. Hausauer, of Buffalo, said that the printers of that town were in favor of an organization which would take over the existing machinery and devote itself to the pressing needs of handling the labor problem and dissemin-

ating education. The Typothetæ in Buffalo had not been for all men, and the organization was therefore compelled to form a Ben Franklin Club for the purpose of educating the printers who would not join the Typothetæ. Indeed, said Mr. Hausauer, the very men that need to be reached are those who are impervious to any argument that is colored by Typothetæ methods.

M. J. Sullivan, of Cincinnati, related that those interested in his city were in favor of an organization for much the same reason as given by Buffalo. In his opinion it would be impossible to get Cincinnati printers to join the Typothetæ.

Claude Kimball, of Minneapolis, corroborated the views of his colleague, and said that the Minneapolis Typothetæ voted \$1,000 to boost the Ben Franklin movement for the purpose of reaching men that would not be induced to work with the Typothetæ local.

R. T. Deacon, of St. Louis, said that the Typothetæ was in bad odor in his city. He had taken the pains to interview one of the most prominent members of the organization in that city, who told him that he was merely paying dues in the hope that some more capable and popular association would develop out of the present Typothetæ. Mr. Deacon also said he could make more money by conducting a union shop than a non-union one, though others thought to the contrary. In his opinion, however, any organization that would appeal to the employing printers would have to leave the labor issue with the individual employer, for it would be impossible to induce some firms to pay for the labor fights in which other firms might become embroiled. Mr. Deacon voiced the view of the assemblage when he said that the labor issue would have to be determined by individuals, and the proposed association could not undertake to handle the question.

Albert Finlay, of Boston, said no employers' association could be successful unless it handled the labor problem. He derided the open shop that did not live up to union conditions, saying it was an imposition. Mr. Finlay outlined the development of the Board of Trade idea in Boston, which included all sorts of shops working under all sorts of conditions, but expressed the belief that the United Typothetæ of America was the best thing for the employing printers to tie to. He believed that the national organization was sufficiently plastic to handle the labor proposition in a capable manner. Mr. Finlay said that he had met the officers of all the unions connected with the printing trades and found them fair and square; the only objection to them being that they were on the job sixty minutes to the hour and twenty-four hours to the day.

E. Lawrence Fell, of Philadelphia, protested against the idea that the Typothetæ was a labor-baiting organization, saying that sixty per cent of its members employed unionists in whole or in part, and said even the labor people would not desire to see the United Typothetæ of America wiped out of existence. He held that the Typothetæ had in the last few years been of particular value to the craft. At the Detroit convention the defense fund was abolished, and since that time the Typothetæ could not fairly be designated as a militant anti-union force. He cited the case of Kansas City, where the Typothetæ found the printing trade in a demoralized condition, and left it with the largest organization, proportionately, of any city in the country, the members being thoroughly imbued with the idea that thoroughgoing coöperation is the secret of solving printers' troubles.

Here Mr. Carroll interjected to say that, notwithstanding all Mr. Fell had said concerning the Typothetæ the fact remained that employing printers would not join the organ-

ization and he was of the opinion that the failure to do so was the greatest reason for a new organization — one that would be organized by sweeping the board clean and making a new deal all around.

James H. Walden, George Seton Thompson, of Chicago, and others said the standardization of labor conditions was of prime importance, and for that and other reasons they believed the unions should be encouraged by employers.

Mr. Francis, of New York, asserted that the history of the Typothetae was one of which the organization should be proud, and while he did not believe an employing printers' association could be formed at this time which would undertake to handle all the problems presented, yet he believed that the educational efforts should be of such a character as to extend to the employees. He cited the fact when the eight-hour day regulation was enforced by the Typographical Union he went to his men and said that though he was in favor of eight hours for a day's work, he believed the experiment in this country was ill-timed. It was not the employers' experiment, but expressly one of the employees, and he told his men that they had to make good or he would go to the wall. They have made good. Mr. Francis then presented the following resolution, which was seconded by Mr. Hamm, of Chicago:

Resolved, That a committee, consisting of two members of each organization (to be appointed by each organization here represented), shall formulate and submit to a meeting of this conference at 10 A.M. Tuesday, April 18, a plan for amalgamation into one organization of the present employing printers' associations.

This was adopted and the following were selected as the committee:

Representing United Typothetae of America — Robert Schalkenbach, New York, N. Y.; Fred L. Smith, Minneapolis, Minn. Representing the Printers' League — Charles Francis, New York, N. Y.; Edward Carroll, Jr., New York, N. Y. Representing Ben Franklin Clubs — William J. Hartman, Chicago, Ill.; M. J. Sullivan, Cincinnati, Ohio. Representing Master Printers' Association — J. Clyde Oswald, and Charles G. McCoy, New York, N. Y. Representing Printers' Board of Trade — Albert W. Finlay, Boston, Mass.; Edmund Wolcott, New York, N. Y.

On Tuesday morning the committee — which organized by electing Charles Francis, of the Printers' League, as chairman, and Fred P. Smith, of the New York Typothetae, as secretary — presented its report, which, after some slight amendment by the conference, was adopted as follows:

(1) That it is the sense of this meeting that one international organization be formed of the employing printers of the United States, Canada, and Mexico; the purpose of which shall be:

(2) To encourage a spirit of friendly relationship between all employing printers and allied trades throughout the country; to secure concert of action for the general improvement and betterment of the printing trade and to spread this influence internationally through the establishment of local organizations.

(3) To meet at stated periods for discussion and dissemination of reliable information relative to the best methods of conducting the printing business from the standpoint of practical experience and the demands of approved business ethics.

(4) To create a wider knowledge of the elements of cost and what constitutes the proper remuneration for services rendered, to the end that competition may be more honorable and just; therefore more satisfactory.

(5) That the members of this international association may enter into contracts with unions locally or nationally,

subject, however, to the approval of this association; existing contracts excepted.

(6) To employ experts to install "standard cost-finding system" — uniform in its application — in offices of the employers.

(7) To maintain a credit bureau for the collection and dissemination of credit information.

(8) To create a permanent legislative council to look after the interests of the industry in all legislative matters.

(9) To foster, maintain and further the formation of mutual insurance companies for the printing and allied trades.

(10) To adopt one standard code of ethics and trade customs.

(11) To bring about and establish better trade relations between all the interests involved.

(12) To establish a court of honor to which can be referred any problem that may arise in the regular way of business.

We further recommend the appointment, as each organization sees fit, of one member of each of the organizations represented at this conference to draft a constitution and by-laws to be submitted to the Executive Committee of the Cost Committee and by them to the several organizations.

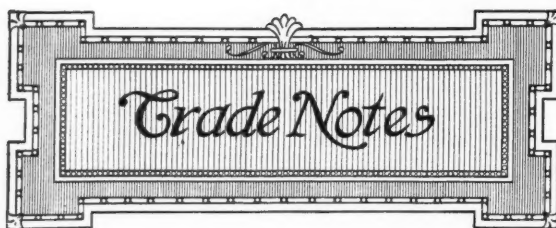
There was some discussion on the foregoing, but for the most part it was much along the same lines as the talks preceding the appointment of the committee. Colonel Cushing, of Boston, moved to substitute an appeal for all printers to join in the Typothetae. The motion was declared out of order by the chair and the colonel did not renew it. The Executive Committee of the Cost Commission will now devote its attention to supervising the construction of a constitution and by-laws in keeping with the pronouncement of the conference.

Led by Mr. Hartman, the Chicagoans urged the Cost Commission to hold the next cost congress at the western metropolis. The usual reasons were advanced, but the members of the commission present maintained a reticence worthy diplomats of the first class.

The names of those who attended the conference follow:

E. Lawrence Fell, Philadelphia, Pa.; John J. Miller, Chicago, Ill.; R. T. Deacon, St. Louis, Mo.; George Seton Thompson, Chicago, Ill.; M. J. Sullivan, Cincinnati, Ohio; Bernard B. Eisenberg, Cleveland, Ohio; Lillian DeM. Weiss, New York, N. Y.; D. W. Gregory, New York, N. Y.; John A. Morgan, Chicago, Ill.; Joseph Hays, Chicago, Ill.; Edward Carroll, Jr., New York, N. Y.; Edward F. Hamm, Chicago, Ill.; Charles F. McCoy, New York, N. Y.; William J. Hartman, Chicago, Ill.; John S. Watson, Jersey City, N. J.; Frederick Alford, New York, N. Y.; A. M. Glossbrenner, Indianapolis, Ind.; Claude D. Kimball, Minneapolis, Minn.; Fred L. Smith, Minneapolis, Minn.; Edward L. Stone, Roanoke, Va.; Robert J. Hausauer, Buffalo, N. Y.; William A. Jones, Buffalo, N. Y.; Arthur E. Southworth, Chicago, Ill.; Robert Schalkenbach, New York, N. Y.; Charles Paulus, New York, N. Y.; Albert W. Finlay, Boston, Mass.; H. W. J. Meyer, Milwaukee, Wis.; J. G. Soulsby, of the *Master Printer*, Philadelphia, Pa.; James H. Walden, Chicago, Ill.; H. C. Shanks, Louisville, Ky.; Franklin W. Heath, Philadelphia, Pa.; Charles Francis, New York, N. Y.; J. Clyde Oswald, *American Printer*, New York, N. Y.; G. Fred Kalkhoff, New York, N. Y.; W. B. Prescott, *INLAND PRINTER*, Chicago, Ill.; Fred P. Smith, New York, N. Y.; J. Stearns Cushing, Boston, Mass.; Edmund Wolcott, New York, N. Y.

On Monday evening those attending the conference were tendered an informal dinner at the Astor House, the host being the employing printers of New York.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

J. P. Morgan Gets Printing Gem.

During his recent visit to Italy, J. Pierpont Morgan was presented with a remarkable product of the printer's art by Ongania of Venice, one of the oldest of Italy's publishing houses. The specimen is in the nature of a book, extravagantly bound in leather, carved ivory, and inlaid gilded

Goes to Eight-hour Day.

Some time ago the printers employed by the Pictorial Printing Company, of Aurora, Illinois, made application to the management to have the length of work-day reduced from ten to nine hours. When the announcement came recently that, beginning with May 1, the shop would go to an eight-hour basis with no decrease in wages, the men were joyously surprised.

Gold Typo Button to Minister.

Louisville Typographical Union, at its April meeting, presented to the Rev. Dr. W. N. Briney, pastor of the Broadway Christian Church, and president of the Louisville Ministerial Association, a solid gold button similar to those worn by the members of the International Typographical Union. Twenty years ago Doctor Briney was a member of the printers' organization, holding membership in Cincinnati Typographical Union, No. 3. Later he went to Memphis, Tennessee, where he affiliated with the Memphis union, and afterward entered the ministry. At the March



A PRINTER'S HOME.

Residence of Elwin M. Maynard, journeyman printer, 22 Goodwin avenue, Glens Falls, New York.

metal with two circles of real pearls. This is wrapped in a real lace cover, in the threads of which can be read "To J. P. Morgan, 1911." The illustrations throughout the book are of Venetian monuments. Each page bears the initials "J. P. M." in monogram. It is said that Mr. Morgan highly prizes the book and will place it among his art treasures.

Engraving Company in Heavy Loss.

Twenty-seven thousand dollars' worth of publicity literature for the city of Hamilton, Ontario, awaiting orders for delivery by the Ontario Engraving Company, of that city, was recently destroyed by fire in the plant of the company. Dispatches state that the loss was not covered by insurance.

Printers' Names to Be Carved on Library Walls.

Names of historic printers to the number of thirty-four are to be carved in the cartouches below the main-story windows of the New Central Library building at St. Louis, Missouri. Inscriptions are also to be made of the cities in which the presses were located, with dates. The names were submitted by Cass Gilbert, architect, of New York, to John F. Lee, chairman of the Building Committee.

meeting of the Louisville union Doctor Briney addressed the members, relating his experiences as a printer of the hand-set days. A committee is making arrangements for him to address an open meeting at an early date on the subject of "Arbitration."

Doom of "Shylocks" at Bureau of Printing.

Director Ralph, of the Government Bureau of Printing and Engraving, has determined to suppress for all time the business of "loan sharks" in that institution. "Ten per-centers" must go, is the edict of the director. Recently an employee of the Bureau confessed to having committed forgery as a result of being driven to desperate straits through the demand of the "loan sharks" into whose clutches he had fallen. An investigation was made by Director Ralph into the money-lending business in the bureau, and four men who were found to have been loaning money to their fellow employees at exorbitant rates were suspended, and charges have been preferred against them for the consideration of the civil-service commission. The man arrested for forgery, according to Director Ralph, was one of the best employees of the bureau, and was reliable in every way. Making a clean breast of his crime and the condition that brought it about, he said, relieved him of

a depth of misery, a burden of despair, the necessity of continued wrong-doing, and a sense of utter shame and terror of exposure, so terrible that he does not know how he stood it so long.

Magazine Tax Gets a Setback.

Chairman Fitzgerald, of the Committee on Appropriations, of the lower House of Congress, has introduced a bill repealing the law passed by the last Congress which appropriates \$50,000 for a special commission to investigate the cost of transporting second-class mail matter. It is believed that the Fitzgerald bill will receive a favorable vote in both houses, and that the pet scheme of President Taft to place an extra tax on magazines and periodicals is doomed.

Raze Printing-office of 1777.

According to a recent dispatch, workmen have begun tearing down the old building on the southwest corner of Market and Beaver streets, York, Pennsylvania, which in 1777 housed the then new nation's modest Bureau of Print-

New Organization for Dubuque.

Employing printers of Dubuque, Iowa, on March 28, organized the Dubuque Graphic Arts Association. Cost-finding is to be the chief theme of the new body, and it was announced that the organization has no intention of antagonizing printing-trades unions. A constitution and by-laws were adopted and the following officers elected: President, Lawrence Gonner; vice-president, William Luther; secretary, W. W. Moffatt; treasurer, L. C. Lubeck. Michael Hardy was made chairman of the executive committee.

Following Lead of the Printers.

The Metropolitan Life Insurance Company has arranged to build a tuberculosis sanatorium for the treatment of its employees afflicted with the great white plague. The institution will be located on Mount McGregor, near Saratoga Springs, New York. Dr. S. Adolphus Knoff, chief medical expert of the Metropolitan Company, in a letter of introduction to Superintendent Deacon, of the Union Print-



A PRINTER'S HOME.

Residence of Joseph J. Rafter, manager, printing department, The Prudential Insurance Company of America, Newark, New Jersey.

ing and Engraving. When the Continental Congress established itself at York, a printing-press originally owned by Benjamin Franklin was brought along and installed in this building. There the *Pennsylvania Gazette*, the official organ of Congress, was printed for almost a year. All other important government documents were issued from this press, as well as an issue of \$12,000,000 in notes, authorized by Congress.

Pay Last Tribute to Percy Monroe.

Printers from many cities in the Middle Western States paid a last tribute to Percy M. F. Monroe, at Springfield, Ohio, recently, where the popular typo was laid to rest. Mr. Monroe was favorably known to union printers in every English-speaking country, and those who knew him personally had an abiding affection for him. A great traveler, there was not a town or city in North America in which he failed to find a welcome by personal friends he had made during his various sojourns. If affectionate remembrance have the power to carry happiness into the great beyond, Percy Monroe should be enjoying a glorious rest from his earthly labors.

ers' Home, presented by Chief Architect Waid, of the insurance concern, says:

"In order to benefit by the experience of the directors and superintendents of sanatoria, Mr. Waid has decided to visit as many as possible of the leading institutions. You, my dear sir, as superintendent of the Union Printers' Home, which now ranks as one of the most important in this country, will, I know, accord to my friend, Mr. Waid, not only a most cordial reception, but that you will allow him to visit your institution, will facilitate his studies and give him the benefit of your own best experience as the head of a tuberculosis sanatorium."

American Printer now Mexican Insurrecto.

George Zimmerman, a well-known Lexington (Ky.) printer, who worked for several years on the *Leader* of that city, is a major in the Mexican insurrecto army under General Madero. In a recent letter to William Hoagland, foreman of the *Leader*, Mr. Zimmerman seems confident that the insurrection will be successful. He says:

"I was one of the three dynamite squad who escaped from Casas Grandes. Rest of Americans captured and

killed. President Madero personally promoted me from lieutenant to major. Five times twenty thousand United States soldiers can not maintain neutrality. I intend advocating raising of black flag in retaliation of Diaz's proclamation. We will win inside of ninety days. Give regards to boys and tell them I will get them 'jobs' if they will come down here."

Printers Defend Sears-Roebuck Co.

During the recent Chicago municipal campaign, the *Daily Socialist* made an attack on Charles E. Merriam because of the support given him by Julius Rosenwald, of Sears, Roebuck & Co. The article charged that the big mail-order house was a hater of union labor. The chapel of the company's printing department, composed entirely of members of Typographical Union No. 16, made reply to the charge in the form of the following resolution:

The *Daily Socialist* has made a most unwarranted and libelous attack on Sears, Roebuck & Co., designating the firm as such a hater of union labor that members of labor unions have not been able to organize in any

space of approximately two acres. A store and plant are also maintained at Houston.

James A. Dorsey and Henry Dorsey are the president and vice-president, respectively, and the aggressive and progressive methods adopted by these gentlemen have been the key to the great success achieved by the company.

In naming the equipment possessed by the Dorsey Printing Company, at the beginning of its career, we failed to mention the biggest item of its capitalization — the motto of the company — as follows: "Make what the trade requires and make it better than any one else can make it." This idea, steadfastly adhered to by James A. and Henry Dorsey, has been the cornerstone upon which its great success has been built.

Printer's Error Proves Benefaction.

The farmers of Ontario are deeply indebted to a printer on the *London Free Press* who spelled it "would" instead of "should" in a press report of a speech made by a Canadian statesman, according to the *Free Press* itself. The



A PRINTER'S HOME.

Residence of J. R. Howard, journeyman printer, 435 Riehl street, Waterloo, Iowa.

of the departments. We, members of Sears, Roebuck & Co. chapel of Chicago Typographical Union, No. 16, know that such a statement is untrue as regards members of other unions employed by the concern.

Resolved, That we hereby enter our protest against such unfairness toward a house that is disposed to be more than fair to members of our union, and can not see how such a statement can be excused even in the excitement of a political campaign.

Some time ago the Sears-Roebuck concern donated \$1,000 toward the building of the tuberculosis sanitarium recently established by the International Printing Pressmen and Assistants' Union.

Marvelous Growth of a Dallas Concern.

Beginning business about twenty-six years ago in a small second-story room, with an equipment of \$150 in cash, two old-style job presses and a few fonts of type, the Dorsey Company, of Dallas, Texas, is to-day one of the largest concerns of its kind in the United States, having a capitalization of \$1,000,000, with a business extending to all parts of the country. Recently the company was reorganized, and the name changed from the Dorsey Printing Company to the Dorsey Company, the officers and stockholders of the old concern taking full charge of the new organization. In addition to the printing department the company manufactures or sells a complete line of business equipment goods, and in its building at Dallas has a floor-

Hon. Adam Beck had delivered an address in which he said that legislation *should* be passed to provide power for the farming communities from low-tension wires radiating in all directions from the central power station. But the printer (and who knows what great depth of thought and foresight may not have laid hold of him?) instead of making Mr. Beck say legislation *should* be passed, made him say that it *would* be passed. And the wide circulation of this report, it is admitted by Mr. Beck, was the responsible agent for the passing of the bill making provision for power for the "farm" in the Ontario legislature the past session.

Tampering with Hot Metal.

Harry F. Sheldon, representing the Goss Printing Press Company, of Chicago, recently related some of his interesting experiences while engaged in erecting presses in foreign countries. An amusing example of the curiosity of the aborigine came to Mr. Sheldon's attention during his sojourn in South Africa. As is the case with all modern printing-presses, a Johannesburg equipment had several tons of molten metal in readiness for the stereotyping work. After the press had been erected and before Mr. Sheldon went to lunch, he warned the Kaffirs, through an interpreter, not to allow any water to come in contact with

the hot metal. Upon his return, however, he discovered several of the negroes dubiously plucking imbedded bits of hot metal from their black skins. They had deliberately poured water in the metal-pot just to see what would happen, and they surely found out.

The Eclipse Electrotpe & Engraving Company, of Cleveland, Moves.

"We worked in the old shop until 10 P.M. on Friday night, March 31, and between that time and the following Monday morning we moved our entire plant and fixtures. On April 3, with the loss of only Saturday half work-day, we were making electrotypes, nickeltypes, wood engravings, half-tone engravings and line etchings, also all necessary designs and drawings, and we transacted business in the



counting-room as usual." So writes Mr. Frank H. Clark, president of the Eclipse Company. The company is now located at 2041 East Third street, Cleveland, Ohio, occupying two entire floors of a new concrete building. The floors are nearly square in shape with light on four sides. The company sent out colored post-cards announcing its removal and the artist worked in caricatures of the superintendents of the different departments, salesmen, office force, etc. A reproduction is shown, and particular attention is directed to the high-power motor in spectacles at the left giving a fine exhibition of how to push.

General Notes.

THE Curtis Publishing Company, Philadelphia, will discontinue the fortnightly issues of the *Ladies' Home Journal* after May 15. The magazine will be published once a month, as formerly.

GEORGE K. LEET, the new secretary to Judge Gary, chairman of the United States Steel Corporation, at one time was a printers' devil in the office of the Commercial Printing Company, at Washington, D. C.

THE Butterick Publishing Company, the big pattern concern, has reached an agreement with the International Typographical Union, through which the work of the company hereafter will be done by union printers.

At Fort Wayne, Indiana, S. F. Bowser & Co. have completed arrangements for the installation of a private printing plant of their own. Charles E. Archer, formerly of the Archer Printing Company, will be in charge. The Bowser concern consumes about \$50,000 worth of printed matter yearly.

THE Werner plant, at Akron, Ohio, which was recently sold at receiver's sale for \$275,000, has reverted to the control of E. P. Werner and associates. E. C. Brooks, the purchaser, is said to have been the agent of Mr. Werner. A new corporation will be formed, under the name of the New Werner Company.

THE Fort Wayne Printing Company, Fort Wayne, Indiana, has begun the erection of a new home. The building will be four stories high, and will contain 45,000 square feet of floor space, to be devoted exclusively to the printing business.

THE subscription list of the *Taylor-Trotwood Magazine*, now defunct, was recently taken over by *Watson's Magazine*, published by the Jeffersonian Publishing Company, at Thomson, Georgia. *Watson's Magazine* was formerly published at Atlanta, but was moved to Thomson, where an extensive and up-to-date plant has been established for the publication of the magazine and the *Jeffersonian* (weekly), as well as to engage in book publishing and a general printing business.

Recent Incorporations.

The Ellis Printing Company, Louisville, Ky. Capital, \$10,000. Incorporators: H. H. Ellis, W. Koenig, J. W. Ellis.

Crouch & Lesser (printing), Baltimore, Md. Capital, \$5,000. Incorporators: E. Crouch, M. Lesser, J. F. Murbach.

Corsicana Printing Company, Corsicana, Tex. Capital, \$5,000. Incorporators: J. Garitty, D. N. Rice, W. V. Crockett.

Moll & Co. (printing and bookbinding), Louisville, Ky. Capital, \$5,000. Incorporators: P. Moll, A. S. Moll, R. E. Zuchort.

Harrisonburg Printing Corporation, Harrisonburg, Va. Capital, \$20,000. Incorporators: M. M. Jarman, W. W. Logan, S. Paul.

Enterprise Publishing Company, Frederick, Okla. Capital, \$10,000. Directors: J. M. Roark, A. A. Rogers, R. H. Wessel.

Indiana Electrotpe Company, Indianapolis, Ind. Capital, \$15,000. Incorporators: C. A. Patterson, J. E. Fleck, J. B. Fleck.

Light Publishing Company, San Antonio, Tex. Capital, \$100,000. Incorporators: G. D. Robbins, H. L. Steele, M. W. Davis.

Oceanic Publishing Company, Manhattan, N. Y. Capital, \$25,000. Incorporators: F. T. Carlton, M. J. Sweeney, J. J. Potter.

National Poultry Publishing Company, Fabius, N. Y. Capital, \$50,000. Incorporators: J. A. McDonnell, E. W. Dehler, E. L. Vezina.

Charles Day Company (general printing), Manhattan, N. Y. Capital, \$25,000. Incorporators: A. L. Day, H. T. Cook, G. B. Class.

Enterprise Printing & Publishing Company, Noblesville, Ind. Capital, \$10,000. Incorporators: E. E. Neal, C. S. Neal, Irene B. Neal.

The West Coast Publishing Company, Manhattan, N. Y. Capital, \$40,000. Incorporators: F. L. White, B. D. Wise, W. J. Mahon.

Aviation Topics Publishing Company, Manhattan, N. Y. Capital, \$25,000. Incorporators: J. W. Kays, W. R. Tallmadge, E. C. Kays.

Equity Publishing Company, Fargo, N. D. Capital, \$10,000. Incorporators: A. V. Swenson, J. M. Anderson, F. H. Squire, A. A. Trovaten.

Carnegie Publishing Company, Carnegie, Okla. Capital, \$5,000. Incorporators: J. H. Cunningham, C. C. Leech, P. Nesbitt, J. L. Wilson.

Roth & Langley (printing and publishing), Brooklyn, N. Y. Capital, \$50,000. Incorporators: A. B. Roth, W. O'D. Langley, W. B. Rhodes.

Hildebrand-Crater Publishing Company, Greensboro, N. C. Capital, \$100,000. Incorporators: W. A. Hildebrand, G. B. Crater, C. H. McKnight.

The Ivins Printing & Publishing Company, Hoboken, N. J. Capital, \$100,000. Incorporators: A. C. Eppinger, H. Ivins, E. Le Clerc Vogt, Jr.

New Netherland Printing & Publishing Company, Paterson, N. J. Capital, \$50,000. Incorporators: C. Beeling, Jr., J. Egberts, C. Kamer, Jr., J. de E. F. Van Folker, L. J. Van den Berg.

The Graphic, Ltd. (publishing), Campbellton, N. B., Can. Capital, \$7,000. Incorporators: H. B. Anslow, H. J. Currie, J. G. McColl, Mary C. Anslow, A. E. G. McKenzie.

Citizens' Publishing Company, Bowman, N. D. Capital, \$10,000. Incorporators: E. P. Totten, H. A. Lombard, O. M. Young, C. M. Hjerleid, R. T. Heywood.

City Publishing Company, Columbus, Ohio. Capital, \$25,000. Incorporators: C. C. Janes, C. S. Bash, A. E. Clark, E. E. Weibling, C. S. Anderson.

Gitzendanner-Muller Company (manufacture printing machinery, etc.), New York city. Capital, \$15,000. Incorporators: F. Muller, W. H. Brady, E. L. Austell.

The Dawning Light Printing & Publishing Company, Manhattan, N. Y. Capital, \$50,000. Incorporators: R. A. Macurda, E. C. Marston, R. A. Macurda, Jr.

Uprightgrain Printing Base Company (manufacturing printing devices), Chicago, Ill. Capital, \$30,000. Incorporators: J. W. Pitt, M. Hoge, E. Strong.

SCIENTIFIC TESTING OF PAPER.

BY M. S. H.

How to determine the relative value of paper of various classes is an important question to the paper consumer. In very few commercial products are the variations in quality and suitability as great as in paper, and the need for correct methods of purchasing is very apparent. The quality of paper can be very definitely expressed and determined by numerical quantities, and in this connection there are decided commercial advantages in systematic testing. Such tests are a valuable assistant in making a purchase of paper.

The successful business man wants and gets the best for his money. He buys the right material for a given purpose, not unnecessarily good and hence too expensive, nor inferior and hence unsatisfactory. Paper should be no exception to this practice.

The quality and value of paper can be determined very exactly by chemical, microscopical and physical tests. It is true that an expert after long experience may judge the quality of a paper by the general appearance, color, etc., but he has no numerical expression of his results and the chances are that he would fail to detect small and less obvious, though important, differences. A paper expert might pronounce two samples exactly alike and yet a test and analyses might show a considerable difference in the very qualities most important for the purpose for which the

paper is to be used. Two samples of a very different "feel" and appearance might show that for a particular purpose they were equal in value, though one were much cheaper than the other.

tain clauses which require tests and analyses of the paper delivered to insure compliance with the requirements.

The price of a paper does not necessarily indicate the quality, as frequent tests have shown. The following exam-

PAPER FIBERS MAGNIFIED.



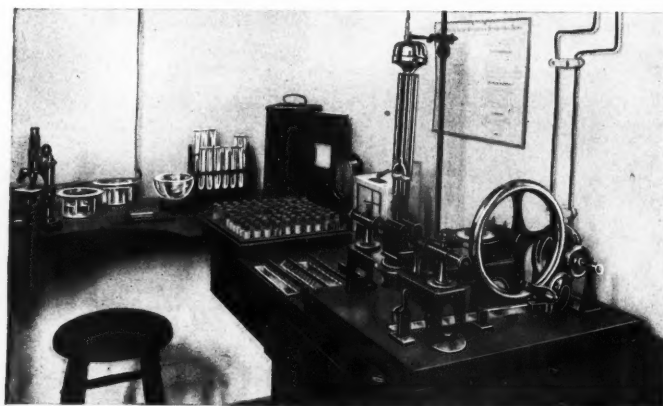
SULPHITE WOOD AND GROUND WOOD.



MANILA HEMP, JUTE AND SULPHITE WOOD.

The large consumer usually purchases his paper in one of three ways. First by description or trade name, that is, ordering a certain paper from a certain manufacturer and

ple will illustrate the point. Four samples of a correspondence paper were submitted for test with the following results:



A VIEW OF PAPER-TESTING LABORATORY.

paying his price, on the theory that having been satisfactory for a particular purpose in the past it always will be in the future. *But how does a purchaser know that the quality is being maintained?* Tests made periodically as the paper is received from the manufacturer detect much smaller deviations from the standard that has been established than can be found by mere inspection.

The second method of purchase is to obtain bids and samples and to place the order in accordance with an examination of the samples and the price demanded. *Could any method of determining the relative merits of these samples be more reliable and accurate than tests and analyses where the various qualities are expressed numerically?* After the contract has been made, tests of the paper as it is delivered will insure its being equal to the sample originally submitted.

The third method is by specifications with or without competitive bids. *Specifications to be of value, must con-*

Sample No.	(a) Thickness Mils.	(b) Bursting Strength Lbs.	Ratio. b : a	Fiber Composition.	Price quoted.
1	1.9	31	1.6	Rag 75	\$24.00
2	2.2	23	1.0	Chem. Wood 25	
3	2.1	29	1.4	Rag 45	20.00
				Chem. Wood 55	
4	2.3	24	1.0	Rag 55	21.00
				Chem. Wood 40	
				Esparto 5	
				Rag—trace	27.00
				Chem. Wood 100	

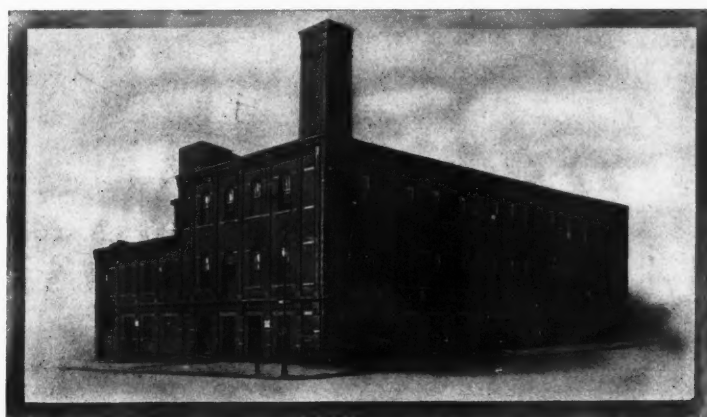
Papers Nos. 1 and 4 were from different dealers. The data show that No. 1, a lighter, stronger and probably more durable paper (rag 75), was \$3 cheaper than No. 4 with practically no rag stock — entirely made of chemical wood.

The appearance of these two samples gave no indication of the great difference in quality.

A business house asked several dealers to submit samples of envelopes suitable for mailing catalogues. It was desired to obtain a tough envelope, because complaints had been received about the previous supply reaching their destination in poor condition. Obviously the principal quality

tically identical in net strength and toughness although the latter was nearly thirty per cent cheaper. It will also be noted that the ratio of bursting strength to thickness was practically the same for all except Sample No. 2, while the results of the folding test vary from 160 to nearly 3,100.

Enormous quantities of wrapping-paper are used by manufacturers and shippers, department stores, etc. In



OFFICE AND LABORATORIES.

necessary was toughness, and tests on a Schopper folding machine would give a very good comparative measure of this property. The results of such tests on the samples submitted were as follows:

Sample No.	(a) Thickness Mils.	(b) Bursting Strength. Lbs.	Ratio. b : a	No. of Folds.*	Price per M.
1	8.9	57.6	6.5	3095	\$10.50
2	6.3	45.3	7.2	1785	9.00
3	7.1	45.0	6.3	1445	11.50
4	6.1	41.2	6.7	1455	8.50
5	5.2	34.8	6.7	160	8.00

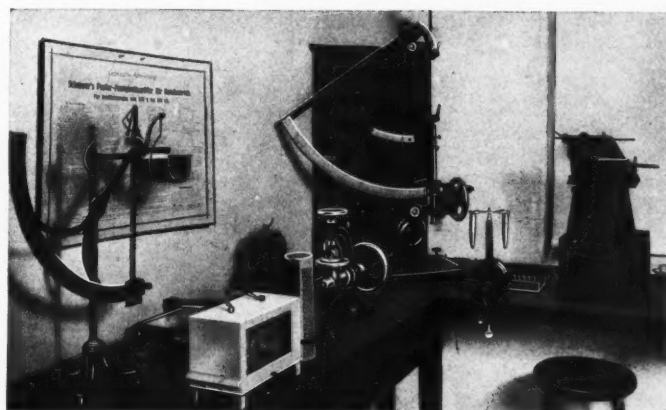
* Number of folds in a Schopper crumpling machine before rupture while under a tension of 1 kilogram.

this case strength is the chief factor and such tests as folding endurance, tensile strength and bursting strength would aid greatly in selecting the most suitable paper.

Many difficulties often arise due to the failure of ink to stick to coated papers, to poor results with half-tones, corrosion of metals wrapped in paper, spots in paper, tearing during binding or soon after use and various other matters. A chemical or fiber analysis will often throw light on special cases such as mentioned above.

Modern paper manufacturing has introduced many new substances into paper, and the most expert buyer to-day confessedly makes selections by guess rather than certainty.

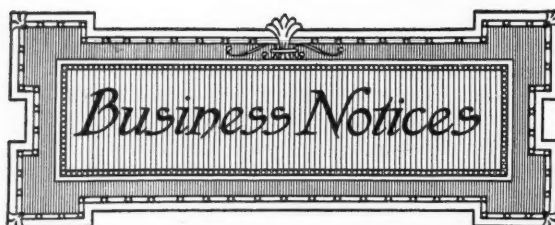
Systematic testing in many cases would result in a money-saving besides enabling the buyer to purchase intelligently and with the satisfaction of knowing he is buying what he wants and not paying for anything too good for



SOME APPARATUS FOR TESTING PAPER.

These figures show that Sample No. 1 was the toughest, being over twice as tough as No. 3, which was ten per cent higher in price, and that Samples No. 3 and 4 were prac-

the purpose or too poor. The testing of paper is another step toward the conservation and economy necessitated by the keen competition of modern business enterprises.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests with the advertiser solely.

TUCKER FEEDER COMPANY MOVES.

Mr. J. V. Leitch, secretary of the Tucker Feeder Company, with headquarters at 1 Madison avenue, New York city, announces the removal of their offices to Suite 603 Pulitzer building, effective May 1.

JACKSONVILLE, ILL., LIKES EDITORS.

On April 18 Jacksonville, Illinois, elected its first mayor under the commission form of government, and George W. Davis, for eight years city editor of the *Illinois Courier*, published at that place, was chosen as the chief executive. H. H. Bancroft, the defeated candidate, and mayor for the past two years, was formerly city editor of the *Jacksonville Journal*. The new mayor was city clerk during Mayor Bancroft's administration.

REDINGTON COUNTER MODEL "D" INFRINGED.

Notices are being sent to the printing trade, advising it that the Gordon-press attachment used in connection with another press counter is an infringement of the Model "D" Redington Counter, patented February 28, 1911, patent No. 985,448, manufactured by F. B. Redington Company, Chicago. The Redington counters and attachments are fully covered by United States patents and the trade is cautioned against purchasing infringements.

GEORGE W. LOOP NOW WITH THE MONOTYPE COMPANY.

George W. Loop, who for many years has been identified with the type and printers' supplies business in New York city and the New England States, has recently become identified with the New York office of the Lanston Monotype Machine Company. Mr. Loop has a rare personality which has made him many friends among the trade in the East, and the Lanston Company is to be congratulated upon securing the services of such an able representative.

THE AUTOPLATE COMPANY OF AMERICA.

The Autoplate Company of America has just been formed, with a capital of \$1,200,000, for the purpose of doing a general business in stereotyping and other machinery. It has absorbed the Campbell Printing Press & Manufacturing Company, of New York, and through it obtained possession of the Autoplate and other valuable patents. Henry A. Wise Wood, the inventor of the Autoplate machine, is its president, and his brother, Benjamin Wood, its secretary and treasurer. The offices of the Autoplate Company of America will be at 1 Madison avenue, New York city. Since their introduction Autoplate and Junior Autoplate machines have completely revolutionized the making of plates in the principal newspaper offices of the

world, and their manufacture has developed into an industry of great importance. The further development of automatic appliances for the stereotyping foundry is the especial object of this undertaking. As to the certainty of its success the character of the men who comprise it is the best guaranty.

UNIVERSAL SAW TRIMMER, ROUTER AND JIG-SAW.

The Hexagon Tool Company, with factory at Dover, New Hampshire, and general sales office at 321 Pearl street, New York city, in charge of Mr. Webbendorfer, have issued a very attractive and interesting catalogue fully illustrating and describing their Universal Saw Trimmer, Router and Jig-saw. Mr. Webbendorfer will be glad to communicate with or send this booklet to any printer desiring to add to his equipment such machinery as will reduce cost and save time in the composing-room.

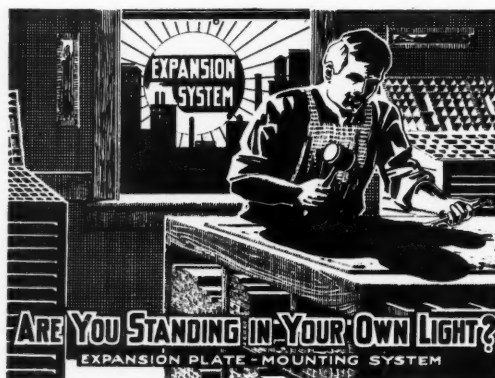
THE REGINA COMPANY CONSOLIDATION.

The Regina Company, manufacturers of the New Era Press, of which Mr. Henry Drouet is their general sales agent at No. 1 Madison avenue, New York city, announce the consolidation of their various interests and offices with headquarters second floor of the Marbridge building, Broadway and Thirty-fourth street, New York city. This new location will represent the assembly of all offices, general offices, etc., including Mr. Henry Drouet's staff. Mr. Drouet also represents the Regina Vacuum Cleaner for printers. Printers who use bronzing-powder can realize a great saving by reason of the fact that this vacuum cleaner will pick up the bronze powder so that it can be used again and will also keep the bronzing-room in a clean condition. The Regina Company will be pleased to hear from printers — those desiring to be informed regarding their New Era press and other Regina products.

EXPANSION PLATE-MOUNTING SYSTEM.

Below is shown a one-color reproduction of the title-page of a pretty Expansion-system booklet, recently issued by the Challenge Machinery Company, of Grand Haven, Michigan.

This booklet, in a clear, concise manner, enumerates many of the advantages afforded by an Expansion-system



equipment and advances a trial proposition that the "show-me" fellow can not well refuse. The proposition is extended to any responsible, wide-awake printer who is willing to be shown results. A postal addressed to the Challenge Company will bring it.

A BOOKLET ABOUT OFFSET INKS.

"If Alois Senefelder could only see the specimen-sheets of offset printing which we submit herewith his nimbus would be jolted from its orthodox ecclesiastical angle." So says a circular which accompanies the booklet of offset inks recently issued by Charles Evers Johnson & Co. And the specimens would certainly be some surprise. Printed in various colors of offset inks on various textures of book and cover papers they reveal the attractive possibilities of offset printing in a most satisfactory manner.

NEW FACTORY AND OFFICE ADDITION OF THE MEISEL PRESS & MANUFACTURING CO.

The Meisel Press & Manufacturing Company, with offices and factory at 944-948 Dorchester avenue, Boston, Massachusetts, is now erecting a large two-story fire-proof building in addition to its present plant, the new building to be occupied by its designing and drafting departments. It is interesting to note that this company has for thirty-five years successfully constructed many successful automatic printing-presses for producing practical

the head-line, thus: "Your Job Press Slow Without the Megill Gages?" Those who know these gages of course would not be misled, but those who do not are requested to put on the exclamation point.

THE BURRAGE PADDING GLUES.

The distinction of being the only concern of its kind in existence is certainly a novel one, yet this is the case with Robert R. Burrage, manufacturer of Padding Glue, at 83 Gold street, New York.

Mr. Burrage has made a specialty of Padding Glue for over seventeen years, and practically devotes his entire attention to this branch of the glue business, making it the main issue, instead of treating it as a side line as is done by others.

DOUBLETONE INKS AND ULLMANINES.

In its new booklet of Doubletone inks and Ullmanines the Sigmund Ullman Company has made an excellent showing. Printed on medium-priced stock, so that the printer will have no difficulty in equaling, if not surpassing, the



A. G. STEVENSON, OF THE LINO-TABLER COMPANY, EXTENDING HIMSELF ON ORDERS.

finished products in one operation of the press. Mr. Francis Meisel, president of the company, is well-known authority on special printing-press designing and construction; he is well known throughout the United States as well as England and other foreign countries for his successful specialty presses. This company manufactures presses for printing one or more colors on one or both sides of the web, with attachments for perforating, numbering, punching and delivering the product, slit and rewound in rolls or cut to size in sheets folded lengthwise or accordion folded in the endless web; and also presses for printing two or three or more webs for interleaved two or three-color paper products. Specialty printing, where competition is the main factor, can be made profitable and successful through the use of built machinery to meet the special requirement, and printers can be intelligently informed as to cost of any size or style press made to order by writing to the Meisel Press & Manufacturing Company.

MEGILL GAGES POSITIVE PROFIT MAKERS.

The head-line in the Megill advertisement last month was not a question but a positive assertion. Whether the compositor dove headlong into the wrong box, or the question-mark got too inquisitive and jumped into the exclamation box and was so stupefied by the shouting for Megill's goods that he was not able to get back again, is not known. But it is a fact that there was a question-mark put after

effects secured, and gotten up in loose-leaf manner, to allow the insertion of sheets showing new shades to be gotten out from time to time, this book is one which will be of much use in the print-shop.

A special feature of the book is the showing of "Cameo Art" inks in black, brown and green, especially made for the dull-finish papers now so much in demand and giving the soft, atmospheric effect which rival photography.

MORRISON "PERFECTION" WIRE STITCHING MACHINES FOR PAPER-BOX MAKING.

The Morrison "Perfection" Wire Stitching Machines for book and pamphlet binding have been in use by the trade for a number of years, giving very general satisfaction, and when the demand arose for machines to stitch paper boxes a year or two ago the Morrison Company took steps to provide machines for this purpose, based upon its standard "Perfection" Stitchers, and embodying the same features of strength and durability. These machines for paper boxes have now been carefully and thoroughly demonstrated by several customers, and the Morrison Company feels justified in presenting the same to the paper-box manufacturers as unquestionably the most satisfactory stitchers that are now on the market for this purpose. These machines are made in several sizes to meet the requirements.

There is also an attachment called an "open head," by

which a folded shipping container can be fed through the machine, not put in and then taken out, as is the case with all other machines for doing this work.

Mr. F. C. Crofts, manager of the J. L. Morrison Company, of Chicago, is giving his personal attention to this paper-box division of the business, and would be pleased to correspond with any one desiring information.

CHARLES S. MILLS, OUT FOR HIMSELF.

Probably no man is more widely or favorably known to the printers, electrotypers, stereotypers and photoengravers of this country than is Mr. Charles S. Mills, who, up to March 1, was the head salesman for the F. Wesel Manufacturing Company.



CHARLES S. MILLS.

Mr. Mills has supplied the needs of the allied trades so long that his ability as a trade-getter in the United States and Canada is recognized by every one.

On March 1, Mr. Mills severed his connections with the above firm, and purchased an interest in the Mecca Machinery Company, of which he is now manager and secretary. The selling department is in the New York World Building, and the factory in Brooklyn, at 85-87 Adams street. The company manufactures the Victor Automatic Newspaper Carriers, All-iron, Iron-and-wood, and Wooden Composing-room Equipments, besides many special stereotype, electrotype and photoengraving machines. Mr. Mills will be actively in the field planning and

laying out newspaper and job plants. In this line he is an acknowledged expert, having more of the greater newspaper composing-room plants to his credit than any other man. His most recent work was planning the great equipment of the *Pittsburg Press*, and among other equipments which are peculiarly Millsian in efficiency and economy of space are those of the *Atlanta Journal*, *Montreal Star*, *Montreal La Presse*, *Boston Globe*, *New York Times*, *Boston Traveler*, *Philadelphia Bulletin*, *Newark News* and many others. The Mecca Company has also several specialties for the stereotyping departments of newspapers, electrotyping and photoengraving plants. Mr. Mills announces that consultation and advice relating to labor and space-saving printing-offices, photoengraving and stereotyping equipments are free to prospective buyers. The manufacturing manager of the Mecca Machinery Company and his assistants have had long experience together with Mr. Mills in the manufacture of these special lines of furniture and labor-saving machinery and the plant is well equipped for this class of work.

MECHANICAL CHALK-RELIEF OVERLAY SUCCESSFUL.

The suit of the Gilbert Harris Company, of Chicago, Illinois, against Watzelhan & Speyer, of 183 William street, New York, representing the Mechanical Chalk-relief Overlay Process, for alleged infringement of the metallic overlay, has been decided in favor of the defendants. Thus, as per decision of the United States Circuit Court for the Southern District of New York, the Mechanical Chalk-relief overlay stands preëminent above all known overlay methods, both hand and mechanical.

MONTGOMERY CYLINDER AND JOB PRESS SEATS.

Montgomery Brothers Company, manufacturer of special pressroom equipment, at St. Paul, Minnesota, announces a change just made in its adjustable and removable press seat in that the seat is now adaptable for both cylinder and job presses. The seat was primarily manufactured for the use of job presses only, but owing to demands some slight changes were incorporated whereby the seat can be used for cylinder presses, job presses, also ruling machines. Illustrated literature and full particulars will be forwarded upon request to any printer interested.

IN THE MATTER OF MATRICES.

The most important consideration in buying a typesetting machine is the question of faces. Will the purchaser be enabled to use the machine for any and all classes of work? Can he be supplied with fonts or sorts whenever he requires them and in sufficient variety and quantities for his needs? It all depends.

The Mergenthaler Linotype Company, up to the present time, has completed no less than six hundred different faces of matrix fonts for use with its machine. The flexibility and versatility of the Linotype as at present constructed, together with the immense variety of faces at the command of every user, render it available for the most complicated composition.

These matrices range in size from the smallest five-point, for use in directory and similar work, to the large forty-two-point faces adapted to newspaper display heads, advertisements, etc.

Each individual matrix is a perfect product in itself. Its marvelous accuracy is obtained only through the most careful supervision of every process through which it passes

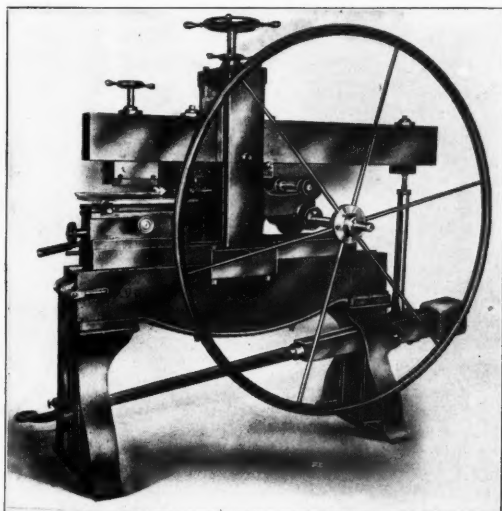
on its way to completion. From the designing of the character until its commercial production, each matrix passes through about sixty distinct processes.

In order to keep the price of the finished product within reasonable bounds, as well as to maintain the absolute accuracy necessary, the work has been so systematized as to reduce manufacturing cost to a minimum. To this end several hundred thousand dollars are invested in special tools and machinery for the making of matrices at the Mergenthaler factory. The economical production of this vital feature of the Linotype has been achieved through the invention of scores of machines, which are the exclusive property of the company, and have been specially constructed for the purpose.

The Mergenthaler Linotype Company has about a hundred million completed matrices in stock in America and Europe. These matrices are practically at the command of every user of a Linotype the world over. The stock of matrices in this country alone represents an investment of more than half a million dollars. This one item alone gives the Linotype a commanding prestige in the field of automatic composing machines.

GOULD & EBERHARDT STEEL-PLATE TRANSFER PRESS.

The accompanying half-tone illustrates a Steel-plate Transfer Press as designed and manufactured by Gould & Eberhardt, Newark, New Jersey. It is used for transferring an original design from a flat plate to a soft-steel roll, which roll is then hardened and used as a master roll for transferring to any number of flat plates, then used for the actual printing. It is also used for transferring separate



GOULD & EBERHARDT STEEL-PLATE TRANSFER PRESS.

designs from original dies to the soft-steel rolls and thence back to the flat plates as a complete design. This effects a wonderful saving in time, as it enables several engravers to work on various parts of a design at one time, which are then assembled by means of the Transfer Press into a complete design.

This Transfer Press has many distinctive features which are the result of many years of experience in building machines of this character. The guiding and alignment of

the main work-table are accomplished by the tongue and groove principle in preference to the side-roller frame. This eliminates all chances of inaccuracies and lack of proper registering of lines due to springing of the parts. This also enables us to secure a much stronger construction of table and greater wearing and pressure-resisting surface by making table a channel form its entire length. The ribs are not cut out at the center as was formerly the practice.

The table is supported in front upon six tongue and grooved hardened and ground steel rollers and upon two in back. This gives a very smooth and floating motion to the table. The top of the bed and bottom of the table which come in direct contact with the roller are faced with heavy unannealed tool-steel plates $5\frac{1}{4}$ inches wide, the tongues of which are planed from the solid. These plates are securely riveted in place, and planed very carefully to size. The main-bed casting has our original elliptical form, giving strength where most needed.

The table may be actuated on one side by a large, delicately designed, yet strong mahogany rim hand-wheel through a steel rack and gear. The latter can be disengaged at will by means of our patented eccentric lever-releasing arrangement, a very convenient method over previous arrangements. When the rack and gear are disengaged the table can be operated by hand through means of the hand-lever and stops on the left side of press.

The fulcrum block at end of main lever may be easily adjusted by revolving counter-weight back or forward, thus avoiding the necessity of removing intermediate connecting bar either increasing or decreasing the amount of leverage.

An accurate squaring-gage is always in position to set roll, and another gage on the table to set the die. The pressure-plate on table is 7 by $11\frac{1}{2}$ inches, made of tool steel and is hardened and ground. It may be adjusted in vertical, lateral, circular and tilted directions. All table parts are unusually large and strongly proportioned and circular index is arranged to avoid all lost motion.

The workmanship and accuracy employed are of the highest character and the total weight is about 3,500 pounds. The Bureau of Engraving and Printing at Washington has installed many of these machines, as have also some of the leading bank-note companies of the United States and foreign countries.

HOE'S GUTENBERG BIBLE BRINGS \$50,000.

One of the seven vellum volumes of its kind in the world—the Gutenberg Bible formerly owned by Robert Hoe, the deceased printing-press manufacturer—was recently purchased at sale of the Hoe Library in New York for \$50,000. The purchaser is Henry E. Huntington, of California. The bidding for this precious work was attended by the sharpest competition and finally brought, it is said, the biggest price ever paid for a printed volume in the history of man. "The Book of St. Alban," the first English book in which color-printing was used, was also sold to Mr. Huntington, the price paid being \$12,000. The total sales of the Hoe Library for a single day amounted to \$134,866.

ANOTHER CURE FOR TUBERCULOSIS.

From Consul Ingram, at Bradford, England, comes the report that the local press recently announced the accidental discovery of what appeared to be a cure for consumption. The cure is effected by means of ammoniated gases generated in the production of maggots for fish-bait.

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6 1/2 by 10 inches, cloth, \$1.50. **THE INLAND PRINTER COMPANY, Chicago.**

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. **THE INLAND PRINTER COMPANY, Chicago.**

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. \$1 by mail. **THE INLAND PRINTER COMPANY, Chicago.**

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5 1/2 to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, \$1.50. **THE INLAND PRINTER COMPANY, Chicago.**

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyám; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7 1/2 by 9 1/2 inches, art vellum cloth, combination white and purple, or full purple, \$1.50; edition de luxe, red or brown India oze leather, \$4; pocket edition, 3 by 5 1/2, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. **THE INLAND PRINTER COMPANY, Chicago.**

TO LOVERS OF ART PRINTING—A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed, hand-lettered and illuminated in water-colors by F. J. Trezise. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, \$2 postpaid. **THE INLAND PRINTER CO., Chicago.**

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. **THE INLAND PRINTER COMPANY, Chicago.**

"1,000 EMS" gives the accurate measurements of all body-types; price, \$1. V. L. R. SIMMONS, Cadillac, Mich.

BUSINESS OPPORTUNITIES.

A MODERN, MEDIUM-SIZED printery and bindery, located in a city of over 400,000 and doing a good and increasing business, is looking for a competent, practical man, with a view of interesting him; although business is not in need of funds, and character and ability are the chief requisites, would insist on satisfactory person making some investment, not as a matter of financial aid, but rather to stimulate his interest. Give full particulars as to experience, age, present occupation and qualifications. E 296.

FOR SALE—Controlling interest in a book, job and stamp plant centrally located in capital city; an excellent opportunity for parties with the cash; reason for selling—change of business. E 239.

FOR SALE—Electrotype foundry; individual motors on machines; the right equipment for publishing house or large printer. PECKHAM MACHINERY CO., 1 Madison av., New York city.

FOR SALE—The largest and best-equipped steel-die and copperplate printing plant in the city of San Francisco, Cal. Address E. E. CARRERAS, 547 Mission st.

FOR SALE—The only paper (independent) in southeast Missouri town of 1,800; a good proposition for party wanting to buy a first-class news-paper and job office; price, \$3,000; \$2,000 cash. D. BRIGHT, East Prairie, Mo.

FOR SALE—Whole or part interest in a well-established modern printing business operated by electric motors. For further particulars, address E 314.

FOR THE BEST OF REASONS, two-Gordon Chicago print-shop; fine condition; a "going concern," making money for me—will make it for you; cheap rent; electric power; 12 years in same location; \$1,200 cash. E 289.

I HAVE A STEADY, paying job-printing business—without soliciting and practically no opposition—in a city of 10,000 in one of the wealthiest counties in the State; am going to sell; investigate. No agents need apply. L. A. SPRAGUE, Belvidere, Ill.

PRINTING-OFFICE IN CLEVELAND—Established 12 years; invoice \$8,000; sell for half for quick sale; going South account health; must sell quick; rare opportunity; don't answer unless you have \$2,000 cash and mean business. E 294.

THE BEST PRINTING PLANT in the best place in the country can be bought for less than invoice; this plant has established a reputation for none but the best work; will bear closest inspection; business increasing every day; best of reasons for selling; a splendid money-maker that will grow faster than any other plant in the country; no "hot air" about this, and \$5,000 takes it. DC, 1 and 2 Bostic bldg., Muskogee, Okla.

Publishing.

WELL-CONDUCTED MONTHLY—Excellent advertising patronage, makes a good profit; price, \$20,000. HARRIS-DIBBLE COMPANY, Masonic bldg., New York.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs at any drug store about 75 cents. Circulars and specimens for stamp. THOMAS M. DAY, Box 12, Windfall, Ind. 6-11

MAKE CUTS—Anybody can make multiplate half-tones easily, quickly and cheaply. Multiplate and revised process, \$2; guaranteed; specimens free. M. T. MCKINLEY, Winona, Minn.

FOR RENT.

LINOTYPE SPACE FOR RENT—Work sufficient to pay expenses. Apply to Shattuck & McKay Co., 167 W. Monroe st., Chicago.

FOR SALE.

BOOKBINDERS' MACHINERY; rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 634 Federal st., Chicago.

FOR SALE CHEAP—One Cottrell, 2-revolution cylinder press, 35 by 52, 4 big form rollers with vibrators, angle rollers and plate distribution, rear delivery (tapeless), has air chambers; this press can be seen in operation; 1 R. Hoe & Co. cylinder press, 21 by 23. THE PENNSYLVANIA SOAP COMPANY, Lancaster, Pa.

FOR SALE—Complete electric-light and power outfit, suitable for printing plant, consisting of one 35-horse Brownell boiler, one 25-horse Troy engine, direct-connected with 15 K. W. Fairbanks-Morse direct-current generator; also one 7 1/2-ampere storage battery and complete equipment of switchboard, etc.; entire outfit is nearly new and was used for operating printing plant until a larger outfit was needed; storage battery can be stored when steam outfit is running, and used for light and power for small machinery when steam outfit is not running; furnishes heat, light and power very cheaply; will sell complete outfit at a bargain. KABLE BROTHERS CO., Mt. Morris, Ill.

FOR SALE—Cylinder press, Whitlock, rear delivery, 4-roller, excellent order, with or without 3 H. P. Landell motor; make me an offer; also 25 fonts new display type. COCHRANE, 68 West 96th st., New York.

FOR SALE—Nearly new Lanston Monotype keyboard and casting machine; guaranteed perfect condition; low price; reasonable terms. THE OKLAHOMA, Oklahoma City, Okla.

FOR SALE—No. 10-K special Cottrell press; takes sheet 42 1/2 by 61 inches; 4 form rollers, with vibrator; in first-class condition, doing A-1 work at present time; to be replaced by larger press; can be seen running. Make appointment with H. M. O'BRIEN, care Doubleday, Page & Co., Garden City, N. Y.

FOR SALE—One Fuller 60-inch automatic pressfeeder. For particulars, address GERMANIA PUB. CO., Milwaukee, Wis.

FOR SALE—Seybold Duplex trimmer. H. C. ISAACS, 10 Bleeker st., New York.

RADIAL-ARM ROUTER, ample size, speed, 10,000, almost new, for \$80. HANFORD PHOTOENGRAVING CO., Hanford, Cal.

GOLD INK—At Last a Success!

"OROTYP" combines perfect working qualities with a brilliant, smooth, finished appearance. We shall be glad to demonstrate this fact to any interested printer by shipping a one-pound can on approval. Light Gold, Deep Gold, Copper and Aluminum—\$3.00 per pound. Liberal discounts to jobbers.

Manufactured by THE CANADIAN BRONZE POWDER WORKS
Montreal—Toronto—Valleyfield.

Sole Agent and Distributor
in the United States:

JAS. H. FURMAN, 186 N. La Salle Street, Chicago
100 William Street, New York

HELP WANTED.**All-around Men.**

JOB PRINTER—Experienced man not over 35 years; for small industrial plant in country; give full particulars and pay expected. E 275.

Artists.

WANTED—First-class commercial artist, one who can do good retouching. Address, stating salary desired, UNITED ENGRAVING CO., St. Paul, Minn.

Bookbinders.

WANTED—Folding-machine operator; steady work and good wages to the right man. E 319.

Compositors.

COMPOSITORS—Competent compositors for all kinds of work, in particular those having experience on ad. and other display work; excellent opportunities for advancement to right men. In reply give age, experience and education. E 313.

FIRST-CLASS job printer wanted; union; steady position; highest wages. R. H. CONNOR & CO., Buffalo, N. Y.

WANTED—Compositor, rapid and thorough, to take charge of growing specialty plant of national reputation; one who will take a small financial interest; reference required and full investigation solicited. E 322.

Designer.

WANTED—An expert designer and maker of dummies for treatment of catalogues; a man of ideas who will plan covers, end-sheet decorations, title-pages, running-heads, and general treatment of size, character, form of binding of catalogue. Address THE REPUBLICAN PUBLISHING COMPANY, Hamilton, Ohio.

Electrotypers.

EXPERIENCED ELECTROTYPERS to take charge of small plant; a good opportunity for steady and competent man to become financially interested in a growing concern. E 272.

Engravers.

WANTED—A competent man to take charge of the art and engraving department of a large manufacturing firm in Kansas City; good salary, permanent position. E 301.

WANTED—First-class wood engraver for head of department; a man who can do drafting and sketching; steady position and good salary to the right man. E 302.

Foremen, Managers and Superintendents.

FOREMAN—Large office, employing at times 100, wishes assistant foreman, with prospects of advancement; must be capable man, with all-around experience, a hustler, accustomed to handling men; unusually good opportunity for ambitious man who knows he can make good; in reply state age and experience. E 312.

FOREMAN WANTED—In an up-to-date printing and binding establishment of medium size, located in the State of New York; must have thorough understanding of high-grade printing and be able to handle men; give full particulars as to age, wages, experience and references; information must be complete, which will be treated confidentially. E 297.

PRINTING ASSISTANT SUPERINTENDENT wanted in a New York plant; must be thoroughly practical and up-to-date in fine composition and presswork, with executive ability, capable of handling men and getting out product. Address, giving full particulars as to experience, age, etc., E 283, care INLAND PRINTER, New York city.

WANTED—Foreman for composing-room in non-union office doing general line of book and commercial work, running 4 linotype and 3 monotype machines; must be thoroughly competent, with executive ability to handle a large force; first-class references required; steady position and good wages to right party. BYRD PRINTING CO., Atlanta, Ga.

Operators and Machinists.

EMPIRE Mergenthaler Linotype School, 419 First av., New York. SPECIAL RATES: 6 weeks, \$50; 8 weeks, \$65; 12 weeks, \$80; 30 weeks, \$150; good machines, expert instructors; hundreds of graduates. "We Succeed Because Our Graduates Do." Write for interesting prospectus.

WANTED—Experienced Simplex typesetting-machine operators; steady work, highest wages, 8-hour shop. M. M. ROTHSCHILD, 711 S. Dearborn st., Chicago.

Pressmen.

GORDON PRESSMEN WANTED—Good salary. Address WM. HEISE MFG. CO., 355 Union Park court, Chicago.

PRESSMAN—One capable of turning out the very highest class of half-tone printing. REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

WANTED—First-class platen pressman to take charge of plant running 12 machines day and night; first-class job for first-class man. E 295.

Rulers.

WANTED—First-class paper ruler; steady position, good wages; open shop. THORNTON-LEVEY CO., Indianapolis, Ind.

Salesmen.

PRINTING-PRESS SALESMEN required by large manufacturing concern in various good territories; high-grade, experienced men, well connected with trade, given preference; give full information, in full confidence, first letter. E 306.

SALESMAN WANTED—Man familiar with newspaper or printing business or having had experience in selling printing machinery, as outside salesman or for office position with large company dealing exclusively with newspapers and printers; splendid opening for the right man. E 282.

WANTED—A printing salesman familiar with high-class illustrated and catalogue work; exceptional opportunity for first-class man. E 308.

WANTED—An experienced man to sell printing and lithographing; to the right man an opportunity will be given to acquire stock in the corporation; here is a chance for a high-grade man to connect with a company having a well-established business that will bear the closest investigation; business is located in one of the best cities of the Middle West within 100 miles of Chicago. E 274.

WANTED—Sales manager for well-equipped lithograph and printing-house located in the Middle West; must have thorough knowledge of the business and come highly recommended; state salary. E 298.

WANTED—Salesman to sell high-grade machine-tool, vehicle and machinery catalogues; must be a man of ideas and versed in printed-matter campaigns, and able to lay out and direct such campaigns. Apply to THE REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want—No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, \$4.

N. E. LINOTYPE SCHOOL, 7 Dix place, Boston, Mass. Four-machine plant, run solely as school; liberal hours, thorough instruction; our graduates succeed. Write for particulars before deciding.

SITUATIONS WANTED.**Advertising Men.**

ADVERTISING MAN—Can prepare copy and dummies and see work through from printer to postoffice; know type, paper, engravings, and can produce results. E 293.

Electrotypers.

ELECTROTYPERS—Man of good appearance and education, familiar with office details and capable of looking after outside work, with 10 years' experience, desires position in New York city or vicinity; has practical experience as pressman. E 299, care INLAND PRINTER, Tribune bldg., New York.

Engravers.

COMMERCIAL AND LINE PHOTOGRAPHER, also experience in collotype and photogravure negatives; sober and reliable. E 50.

Foremen, Managers and Superintendents.

ATTENTION, MR. MANAGER—A young man of refinement and education, backed by 8 years' practical printing experience with A-1 houses, in all branches of business from cost to mechanical end, is open to engagement; past record; ambitious, competent; now serving as foreman; references; investigate. E 304.

CORRESPONDENCE INVITED with house needing foreman or superintendent for composing-room; excellent references; can come by June 1. E 279.

MAN, experienced in estimating and managing, would like position as manager or superintendent of first-class plant in New England or Middle West. Address MANAGER, 61 Center st., Northampton, Mass.

PRINTER-FOREMAN—Strictly high-grade on catalogue, magazine, blank-book and commercial printing; 9 years foreman, 2 in present position; city shop; best references; union; can estimate. E 309.

LINO TABLER
CHICAGO—NEW YORK

GUARANTEES LINOTYPERS
1/4 LOWER TABULAR COST \$25

PRINTING SUPERINTENDENT, best, successful, widest experience, including costs, efficiency, estimating, sales, invites correspondence. E 222.

SUPERINTENDENT, with a reputation for producing high-class printing at a profit, is open for engagement. E 263.

Operators and Machinists.

A-1 JOB COMPOSITOR-LINOTYPE MACHINIST—Combination man, Mergenthaler factory graduate, all-around man, experienced make-up, jobber and machinist-operator in New York city and Philadelphia offices; full time (if necessary) as competent jobber and ad-man, book-news make-up; desires permanent situation and advancement in growing town; two or more linotype plant preferred; long distance, send transportation fare. E 284.

LADY LINOTYPE OPERATOR desires change; office with one or two machines preferred; 6 years' experience; non-union; references. E. F., Box 586, Minneapolis, Minn.

OPERATOR-MACHINIST—Fast, clean operator, several years' experience, sober, wants position in Canadian Northwest or Western States; state salary; fare from Chicago. E 273.

Pressmen.

A-1 PRESSMAN, now foreman, wants to change; will go East or West; nothing under \$30 considered. E 119.

PRESSROOM FOREMAN desires position with first-class concern in New York or vicinity doing fine cut and process work. E 300.

PRESSROOM FOREMAN, executive ability, reliable, temperate, experienced on all grades of printing, desires position as foreman. E 234.

SITUATION WANTED—Pressman, A-1 cylinder, 7 years' experience on high-grade work, union, sober and reliable. Address, stating particulars, CHAS. FREEDLUND, 930 W. Grove st., Bloomington, Ill.

SITUATION WANTED—Pressman on job press wishes steady position; city or country; \$15. J. P. B., 37 Boyd av., Jersey City, N. J.

Proofreaders.

PROOFREADER, age 33, absolutely reliable, seeks position; accustomed to jobbing and high-class magazine work; experienced in copy editing; nothing under \$22 entertained; excellent testimonials; non-union. E 323.

Salesmen.

A THOROUGHLY COMPETENT PRINTING SALESMAN, with a large acquaintance in San Francisco, would like to represent a good printing-house doing business or desiring to do business on the Pacific coast. E 285.

SALES MANAGER for a modern, progressive printing and engraving plant; am married, sober, reliable and thoroughly experienced, having worked in all branches of the business; been on the sales end for ten years; prefer New Orleans or the South, but will consider a good proposition elsewhere if the prospects are right. E 287.

Stock Cutters.

PAPER-STOCK CUTTER-SHIPING CLERK—Married man, familiar with flats and book papers and all detail work in connection with paper-cutting, packing and shipping-department work, with experience above general average; splendid executive ability; unquestionable reference. E 286.

WANTED TO PURCHASE.

EMBOSSER WANTED—Secondhand Invincible No. 1 or a Standard King hand embosser; also a copper-plate press; must be in good condition. H. E. IRISH CO., Santa Cruz, Cal.

WANTED—Secondhand magazine for No. 1 Linotype; state price and condition. Address MAGAZINE, Box 128, Xenia, Ohio.

WANTED—To buy secondhand half-tone photoengraving plant; would consider purchase of parts. THE TIMES, Portsmouth, Ohio.

BUSINESS DIRECTORY.

Bookbinders' and Printers' Machinery.

DENTER FOLDER COMPANY, Pearl River, N. Y. Folding machines, automatic feeders for presses, folders and ruling machines. 2-12

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Incp., 157 W. Lake st., Chicago. Also paper-box makers' supplies. 1-12

Book Dies.

BRASS BOOK STAMPS and embossing dies of all descriptions. CHICAGO EMBOSsing CO., 126 N. Union st., Chicago. tf

Calendar Manufacturers.

COMPLETE AND ARTISTIC LINES of high-embossed calendar subjects, German make excelled, with prices that insure business. CHICAGO EMBOSsing CO., 126 N. Union st., Chicago, Ill. tf

HEAVY EMBOSSED bas-relief calendars. America's classiest line. Black and white, three-color and hand-tinted. H. E. SMITH CO., Indianapolis, Ind. 12-11

Case-making and Embossing.

SHEPARD, THE H. O., CO., 632 Sherman st., Chicago. Write for estimates. 1-12

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases. 7-11

Chicago Embossing Company.

EMBOSSERS of quality. Calendar backs, catalogue covers, menu tablets, announcement covers, etc. CHICAGO EMBOSsing CO., 126 N. Union st., Chicago. tf

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPERPLATE COMPANY, THE, 116 Nassau st., New York; 610 Federal st., Chicago; Mermod-Jaccard bldg., St. Louis, Mo. Satin-finish plates. 6-11

Cost Systems and Installations.

COST SYSTEMS designed and installed to meet every condition in the graphic trades. Write for booklet, "The Science of Cost Finding." THE ROBERT S. DENHAM CO., 342 Caxton bldg., Cleveland, Ohio. 10-11

Counters.

HART, R. A., Battle Creek, Mich. Counters for job-presses, book-stitchers, etc., without springs. Also paper joggers, "Giant" Gordon press-brakes. Printers' form trucks. 5-11

Cylinder Presses.

BARNHART BROTHERS & SPINDLER, 168 W. Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 7-11

Electrotypers and Stereotypers.

H. F. McCAFFERTY CO., nickeltyping and fine half-tone work, 141 East 25th st., New York. Phone, 5286 Madison Square. 3-12

Electrotypers' and Stereotypers' Machinery.

HOE, R. & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st. 11-11

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-12

WILLIAMS-LLOYD MACHINERY COMPANY, office and salesrooms, 124-626 Federal st., Chicago. Eastern representatives; United Printing Machinery Company, Boston-New-York. 2-11

Embossers and Engravers—Copper and Steel.

FREUND, WM. & SONS, est. 1863. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 16-20 East Randolph st., Chicago. (See advt.) 3-11

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STEWART'S EMBOSsing BOARD—Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies.

EMBOSSING DIES THAT EMBOSS. We are specialists in this line. Every job tested upon completion before leaving the plant. CHICAGO EMBOSsing CO., 126 N. Union st., Chicago, Ill. tf

YOUNG, WM. R., 121-123 N. Sixth st., Philadelphia, Pa. Printing and embossing dies, brass, steel, zinc; first-class workmanship. 6-11

Gummed Papers.

IDEAL COATED PAPER CO., Brookfield, Mass. Imported and domestic guaranteed non-curling gummed papers. 5-11

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A tested and proven Metal Leaf—soft, pliable, brilliant, easy working, and less than half as expensive as genuine Gold Leaf.

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Gummed Tape in Rolls and Rapid Sealing Machine.

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AMERICAN PRINTING INK CO., 2314-2324 W. Kinzie st., Chicago. 3-12

Job Presses.

GOLDING MFG. CO., Franklin, Mass. Golding Jobbers, \$200-\$600; Embosser, \$300-\$400; Pearl, \$70-\$214; Roll-feed Duplex, Triplex. 8-11

Machine Work.

CUMMINGS MACHINE COMPANY, 238 William st., New York. Estimates given on automatic machinery, bone-hardening, grinding and jobbing. Up-to-date plant; highest-grade work done with accuracy and despatch. 1-12

Machinery.

BARNHART BROTHERS & SPINDLER, Chicago. New; rebuilt. 7-11

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THE TYPO MERCANTILE AGENCY, General Offices, 160 Broadway, New York; Western Office, 108 S. La Salle st., Chicago. The Trade Agency of the Paper, Book, Stationery, Printing and Publishing Trade. 7-11

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC COMPANY, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-12

Paper Cutters.

DEXTER FOLDER CO., Pearl River, N. Y., manufacturers of automatic-clamp cutting machines that are powerful, durable and efficient. 2-12

GOLDING MFG. CO., Franklin, Mass. Lever, \$130-\$200; Power, \$240-\$600; Auto-clamp, \$450-\$600; Pearl, \$40-\$77; Card, \$8-\$40. 8-11

OSWEGO MACHINE WORKS, Oswego, New York. The Oswego, Brown & Carver and Ontario—Cutters exclusively. 4-12

SHNIEDEWEND, PAUL, & CO., 631 W. Jackson Blvd., Chicago. 7-11

Photoengravers.

BLOMGREN BROTHERS & CO., 512 Sherman st., Chicago. Photo, half-tone, wood engraving and electrotyping. 11-11

SHEPARD, THE HENRY O., CO., illustrators, engravers and electrotypers, 3-color process plates. 632 Sherman st., Chicago. 12-11

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-12

WILLIAMS-LOYD MACHINERY COMPANY, headquarters for photoengravers' supplies. Office and salesrooms: 626 Federal st., Chicago. Eastern representatives: United Printing Machinery Co., Boston-New York. 2-12

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-12

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-12

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago office, 7 S. Dearborn st. 11-11

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; Fisher bldg., Chicago; factory, Long Island City, New York. 10-11

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MR. PRINTER—If you are not using a tympan-gauge square you are losing money; 25 cents; all dealers.

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 316-318 S. Canal st., Chicago; also 514-518 Clark av., St. Louis; First av. and Ross st., Pittsburg; 706 Baltimore av., Kansas City; 52-54 S. Forsythe st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas Tex.; 135 Michigan st., Milwaukee, Wis.; 919-921 4th st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa. 3-12

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia. 10-11

BUCKIE PRINTERS' ROLLER CO., 714 S. Clark st., Chicago; Detroit, Mich.; St. Paul, Minn.; printers' rollers and tablet composition. 6-11

MILWAUKEE PRINTERS' ROLLER CO., 372 Milwaukee st., Milwaukee, Wis. Printers' rollers and tablet composition. 1-12

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-12

Printers' Supplies.

BARNHART BROTHERS & SPINDLER, 168-170 W. Monroe st., Chicago. 7-11

Proof Presses for Photoengravers and Printers.

SHNIEDEWEND, PAUL, & CO., 631 W. Jackson Blvd., Chicago. 7-11

Show Cards.

SHOW CARDS AND COUNTER CARDS. Cut-outs that attract attention. High-class in every particular. CHICAGO EMBOSHING CO., 126 N. Union st., Chicago, Ill. 11

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$19 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat, simple, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only \$5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. "Ready-to-use" cold matrix sheets, \$1. HENRY KAHRS, 240 E. 33d st., New York city. 5-11

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AMERICAN TYPEFOUNDERS CO., original designs, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, New York, Philadelphia, Baltimore, Washington, D. C., Richmond, Buffalo, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Kansas City, Indianapolis, Denver, Dallas, Los Angeles, San Francisco, Portland, Spokane, Seattle, Vancouver. 8-11

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HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 43 Centre st. and 15 Elm st., New York. 11-11

INLAND TYPE FOUNDRY, Standard Line type and printers' supplies, St. Louis, New York and Chicago. 11-11

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SPRING TONGUE GAUGE PINS
\$1.20 per doz. with extra tongues.

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No glue—No sticky fingers—Clean work—Hurry work—Best work

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DOUBLE-GRIP GAUGES
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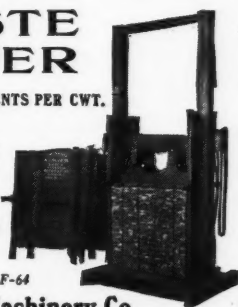
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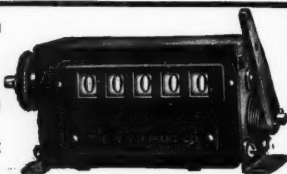
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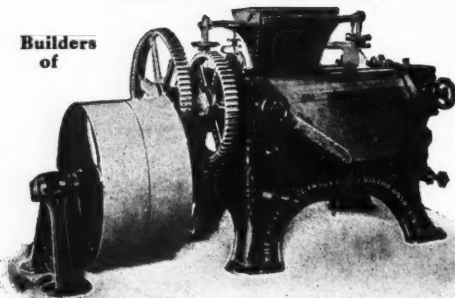
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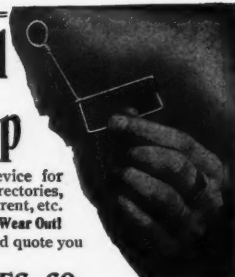
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Punctuation: The Comma, Semicolon, Colon, Period, Note of Interrogation, Exclamation Mark, Hyphen, Marks of Parenthesis, Dash, Apostrophe—Capitalization—Style: The Use and Non-use of Figures, Abbreviations, Italicizing, Quotations—Marked Proof—Corrected Proof—Proofreaders' Marks—Make-up of a Book—Imposition and Sizes of Books—Sizes of the Untrimmed Leaf—Type Standard—Number of Words in a Square Inch—Relative Sizes of Type—Explanation of the Point System—Weight of Leads Required for any Work—Number of Leads to the Pound—To Print Consecutive Numbers—To Prevent Coated Paper from Peeling—Engraving and Illustrating—Definitions of the Principal Technical Terms Used in Fine Bookbinding—Relative Values of Bindings—Directions for Securing Copyright—Correct Sizes of Flat Writing Papers—Sizes of Ruled Paper—Regular Envelope Sizes—Standard Sizes of Newspapers—Leads for Newspapers—Newspaper Measurements—Imposition of Forms.

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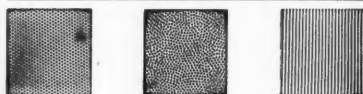
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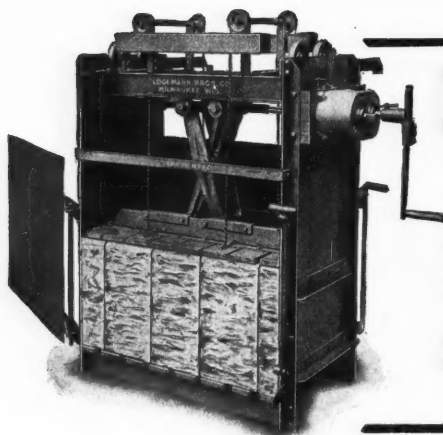
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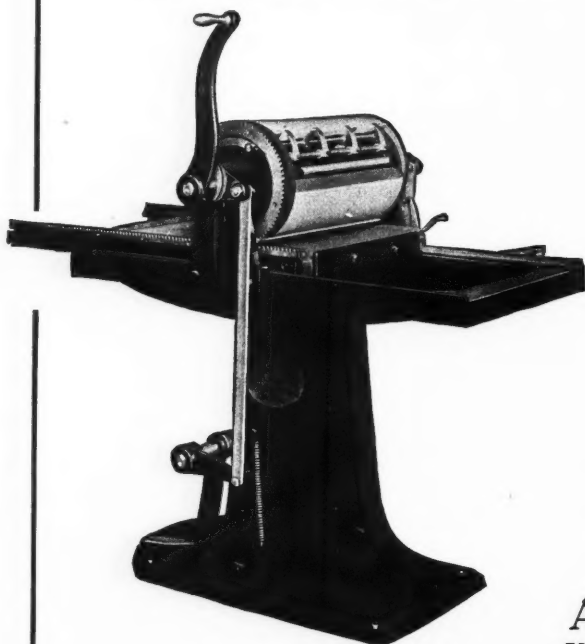
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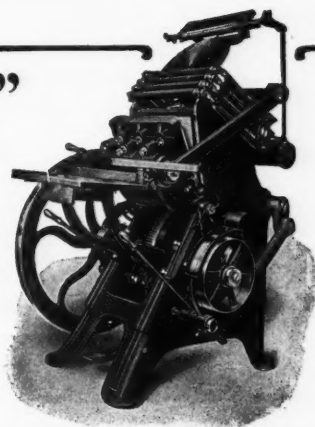
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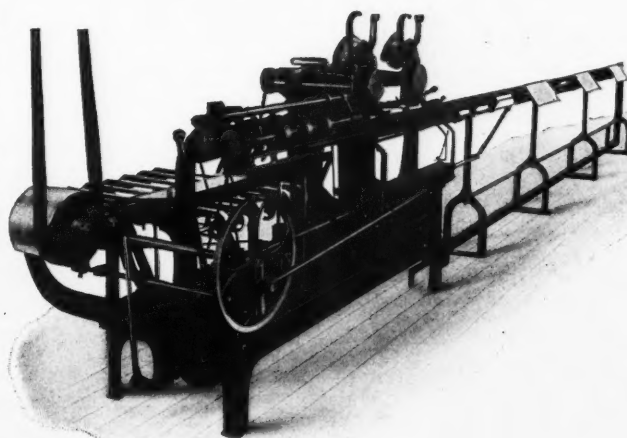
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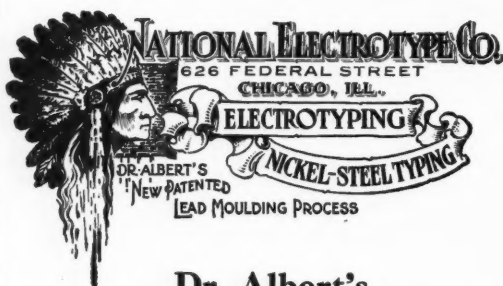
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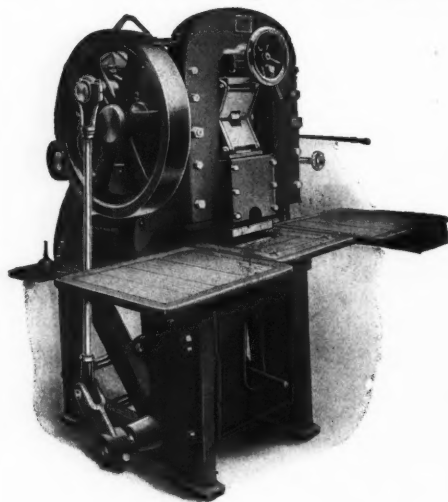
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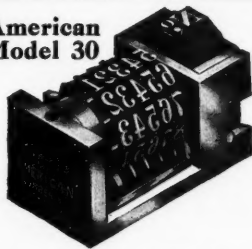
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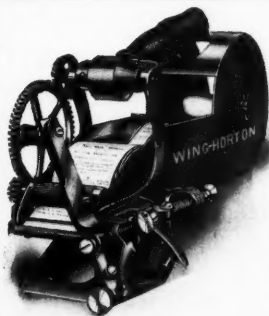
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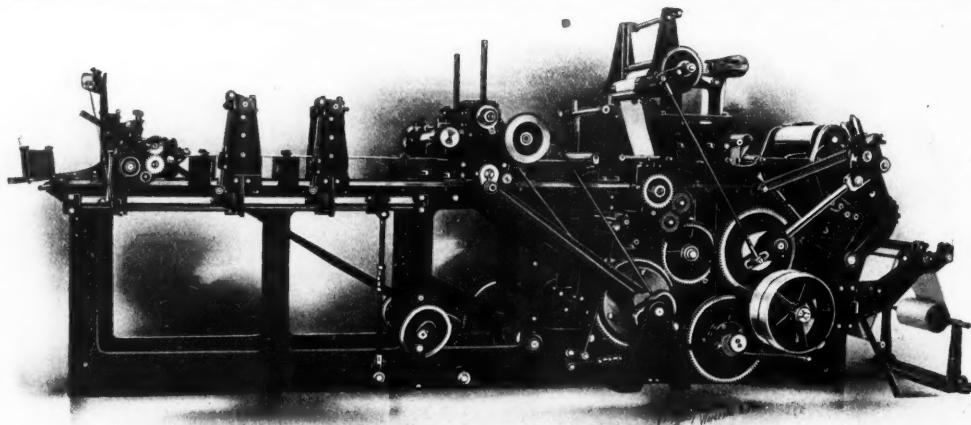
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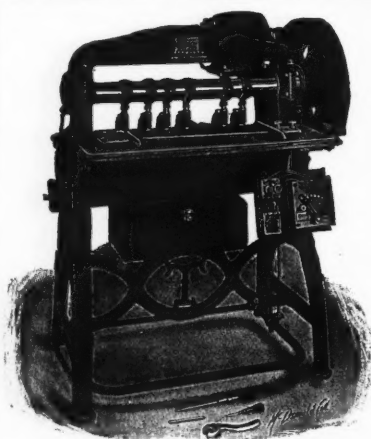
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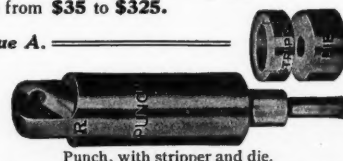
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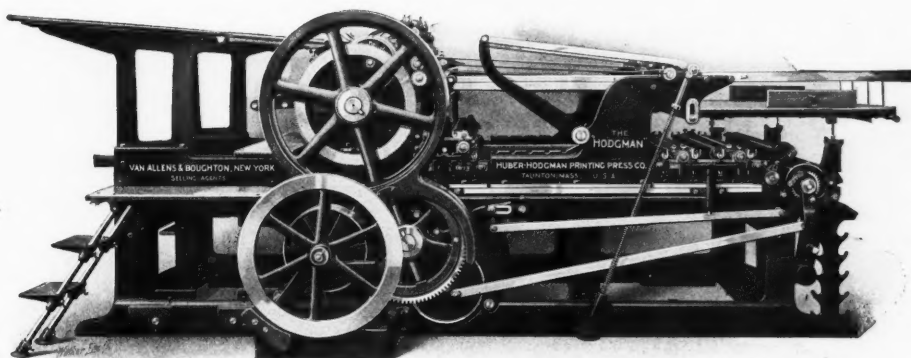
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This machine is unequalled for speed, durability, lightness of power required, smoothness of reversing mechanism, simplicity of construction. The new features are too many to enumerate. Let us show them to you.

VAN ALLENS & BOUGHTON

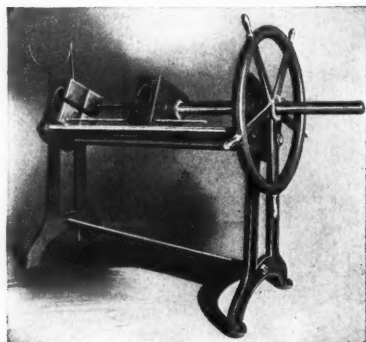
17 to 23 Rose St. and 135 William St., New York.

FACTORY—TAUNTON, MASS.

AGENT, ENGLAND,
P. LAWRENCE PRINTING MACHINERY CO., Ltd.
57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, *Manager*,
Telephone, Harrison 801. CHICAGO

Hand
Bundling
Press



Write for
Prices

HICKOK

Paper-Ruling Machines AND Ruling Pens *Bookbinders' Machinery*

The W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.

ESTABLISHED 1844

INCORPORATED 1886

We Manufacture Printers' Roller Machinery

on the basis of knowing the *actual* requirements of to-day. If you contemplate installing a plant, large or small, we want to figure with you.

Our New System

will interest you, and, mark you—at the right prices.

Our machinery embraces improvements on weak features of others—therefore, the life and satisfactory service of *Roller-making Machinery* depends upon how built.

We also build and design special machinery. We carry, ready for quick shipment, repair parts for the Geo. P. Gordon Presses.

Louis Kreiter & Company

313 South Clinton Street : Chicago, Ill.

Inks that are used in every country where printing is done.

Kast & Elinger
Germany

Manufacturing Agents for the United States,
Canada, Cuba, Mexico

Charles Hellmuth

Printing
and Lithographic

INKS

DRY COLORS, VARNISHES

**SPECIAL
OFF-SET INKS**

New York
154-6-8 W. 18th Street
Hellmuth Building

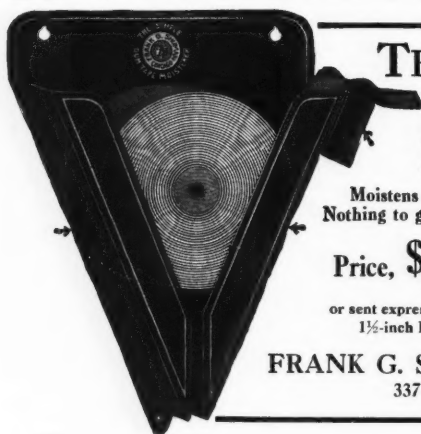
Chicago
No. 605-7-9 S. Clark St.
Poole Bros. Building

The World's
Standard
Three and
Four Color
Process Inks

Gold Ink
worthy of
the name

Originators
of Solvite

Bi-Tones
that work
clean to the
last sheet



THE "SIMPLE" GUM TAPE SEALER

SIMPLE, PERFECT, FOOL-PROOF

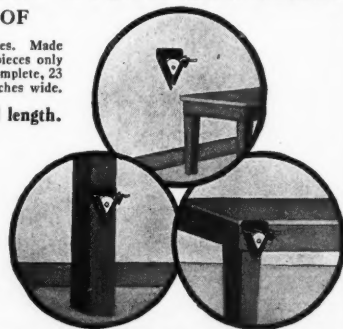
DESCRIPTION—Size of Gum Tape Holder, 9½x13 inches. Made of 22-gauge steel, black enameled and gold striped. 3 pieces only (tape holder, moistener box and felt pad). Weight, complete, 23 ounces. Holds 800-foot rolls tape, any width up to 2 inches wide.

Moistens and cuts cloth or paper tape to any required length. Nothing to get out of order, no screws or parts to lose.

Price, **\$1.50** AT ALL WHOLESALE PAPER
HOUSES OR STATIONERS

or sent express paid, to any address, with roll of 800-foot
1½-inch Kraft tape, for \$1.90. Cash with order.

FRANK G. SHUMAN, Inventor and Mfr.
337 River Street, CHICAGO



Roberts Numbering Machine Co.

Successor to The Bates Machine Co.

696-710 Jamaica Ave., Brooklyn, N. Y.

MODEL 27A



Nº 12345

FAC SIMILE IMPRESSION
Size $1\frac{1}{2} \times 1\frac{5}{16}$ inches

ROBERTS' MACHINES
UNEQUALLED RESULTS — MAXIMUM ECONOMY

View Showing Parts Detached
for Cleaning

NO SCREWS

To Number Either Forward
or Backward

FOR GENERAL
JOB WORK

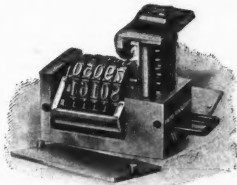
ABSOLUTELY
ACCURATE

FULLY
GUARANTEED

SIDE PLATES
WITHOUT SCREWS

ALWAYS IN STOCK

FIVE-FIGURE WHEELS



Advertypes "print up" Ask any advertiser

WE MANUFACTURE and
guarantee *Newspaper* and
Magazine advertising plates.
Booklet and Catalog printing plates
that print up sharp and clear.

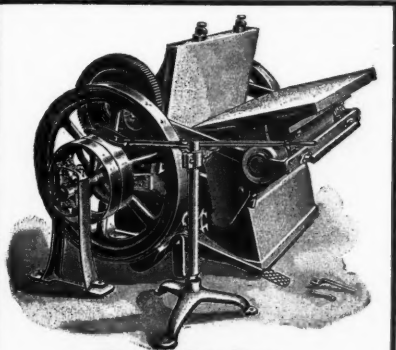
We ship direct to publications
and care for patterns.

Our capacity, 60,000 column
inches plate matter a day.

Advertypes cost no more than the ordi-
nary kind of printing plate.

Advertisers' Electrotyping Co.
501 to 509 Plymouth Place Chicago, Ill.

GALLY "UNIVERSAL" Cutters and Creasers




Built in Five Sizes
From 20 x 30 in. to 30 x 44 in.

are universally known and accepted as reliable
"cost reducers" and high character of product.

For Cutting and Creasing

the M. Gally "Universal" stands at the head
of its class.

Adapted for either stamping or paper-box cutting. Is so constructed as to insure economical maintenance and operation, therefore must necessarily be a satisfactory press.

 SUPPOSE YOU ASK FOR OUR ILLUSTRATED CATALOGUE. THERE ARE
MANY OTHER MACHINES MENTIONED THAT WILL LIKELY INTEREST YOU

THE NATIONAL MACHINE COMPANY MANUFACTURERS HARTFORD, CONN.

Sole Canadian Agents: MILLER & RICHARD, Toronto and Winnipeg.

To the Printer or Publisher— These Facts Are Important!



Addressing Machines Have
Been on the Market for a
Number of Years, and at
the Present Time There Are
About a Dozen Concerns
Manufacturing Them

Addressing Machine Facts Worth Knowing

Have You Investigated These Points?

The prominent addressing machines have all used either metal cards or metal or rubber type in some form from which to print their addresses.

These metal cards and metal plates have in recent years been adapted to be filed in card trays, and for this purpose special cards have been attached and the printing plate made as readable as possible, for the purpose of combining card-index features with the addressing-machine system.

Very recently the Elliott Company, of Boston, have put on the market a fiber card, which they furnish in colors and which are arranged with tabs for index purposes.

These cards are $4\frac{1}{2}$ inches long by 2 inches wide, and are about 1-16 inch thick.

They are filed 250 in a tray, and this tray is indexed, arranged, handled and referred to for index purposes.

In fact, this fiber card is nothing more nor less than an index card in texture, color, index, printability, legibility, etc.

When concerns who use this fiber card as an index card wish to print addresses, they simply slide a tray of the cards into the Elliott Addressing Machine and by means of a foot lever or an electric motor print addresses on their envelopes, statements, office forms, etc., at the rate of sixty addresses per minute.

The machine automatically inks itself, changes addresses at each impression, and it is simply necessary for the operator to sit and feed the printed articles.

These fiber cards are so inexpensive that when an address is changed it is not worth while to save the card, and therefore a new card is used on which the corrected address is made.

The Elliott Company are now running a single automatic machine in their factory turning out 50,000 of these cards each day, and are selling these cards to their customers at the list price of \$.004 each.

Every Claim We Make We Will Back Up to the Letter

THE ELLIOTT ADDRESSING MACHINE CO.

We Have Offices All Over the World

101 Purchase Street, BOSTON, MASS.



Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

\$15.50 a Week Increase in Wages

A Chicago hand compositor got tired of working for the then job scale of \$19.50.

Within the last four years he made the plunge and became a student at

The Inland Printer Technical School

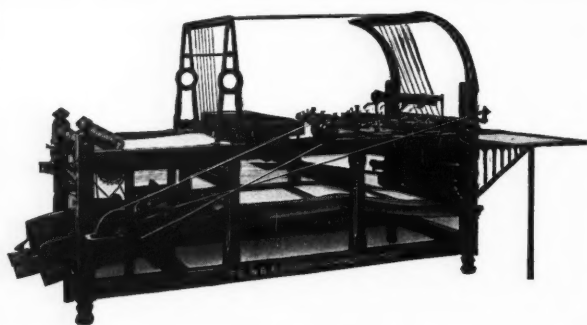
Since that time his wages have risen steadily until now he is earning \$35 a week.

Not everybody can do so well. But any compositor can go part of the road this man has traveled. There will be more machines than ever. Make up your mind to catch on. This is the School that will show you how. It has the endorsement of the International Typographical Union.

Send Postal for Booklet "Machine Composition"
and learn all about the course and what the students say of it.
The Thompson Typecaster taught without extra charge.

Inland Printer Technical School

632 Sherman Street, Chicago, Ill.



A THOROUGHLY GOOD RULING MACHINE

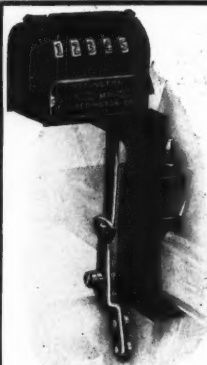
made better by adding many new attachments. One of the main features—the slack of cloth always at bottom, making top perfectly tight. Any user of Piper ruling machine can add this improvement at little cost.

*These machines are guaranteed to
do perfect work in every respect*

Manufactured since 1863, but with improvements
since 1910

WRITE FOR CATALOGUE

F. E. AND B. A. DEWEY
SPRINGFIELD, MASS.



When you can be assured of an
ACCURATE COUNT
with a saving of time and money,
DON'T DELAY,

BUY A

Redington Counter

Model D for Gordon Presses
Model A for Cylinder Presses

PRICE \$5, U. S. A.

Address your dealer or write direct
F. B. REDINGTON CO.
CHICAGO

"RICHMOND" 2 AND 3 PHASE A. C. MOTORS



There is a Richmond Motor to
meet every requirement of print-
shop or bindery. Our line of
constant and variable speed A. C.
Motors is the most complete
in this country. *Send for Bulletin.*

The Richmond Electric Company,

RICHMOND, VA.

145 Chambers Street, NEW YORK CITY
176 Federal Street, BOSTON, MASS.
322 Monadnock Block, CHICAGO, ILL.
1011 Chestnut St., Room 626, PHILA., PA.



LIST OF AGENTS.

Miller & Wright Paper Co., New York City.
Donaldson Paper Co., Harrisburg, Pa.
The R. H. Thompson Co., Buffalo, New York.
O. W. Bradley Paper Co., St. Louis, Mo.
Tileston & Livermore Co., Boston, Mass.
B. F. Bond Paper Co., Baltimore, Md.
Crescent Paper Co., Indianapolis, Ind.
The Chope Stevens Paper Co., Detroit, Mich.
Wilkinson Brothers & Co., Philadelphia, Pa.
The Hudson Valley Paper Co., Albany, N. Y.

Danish Ledger

**WRITES WELL
RULES WELL
ERASES WELL**

To those who desire a high-grade ledger at
a moderate price, we recommend **DANISH
LEDGER.** Send for new sample-book.

MANUFACTURED BY

B. D. RISING PAPER CO.

HOUSATONIC, BERKSHIRE COUNTY,
MASSACHUSETTS.

INKS THAT MAKE DIVIDENDS

The printer must look out for cost of production,
and the *greatest value* in ink at the *least price* is the
first step toward true economy and profit.

Jaenecke's Printing INKS

have a known value—an established standard for
quality, and the "ANCHOR" trade-mark appear-
ing on any package, barrel or can means a guarantee
that it contains ink of the very highest quality.

HAVE YOU OUR SPECIMEN BOOK?

It will interest you.

Write for it.

NEW YORK
PHILADELPHIA



ST. LOUIS
DETROIT
PITTSBURG

Main Office and Works—NEWARK, N. J.

THE JAENECKE PRINTING INK CO.

CHICAGO OFFICE: New Number, 531 S. Dearborn Street
Old Number, 351 Dearborn Street

EMBLEMATIC CARDS—INVITATIONS AND FOLDERS



We can supply you with a complete line of steel die Embossed Emblematic Cards, etc. Any combination of emblems, from the Blue Lodge to the Shrine in the Masonic orders, also of various other Lodges, stamped in a rich gold and illuminated in the correct colors.

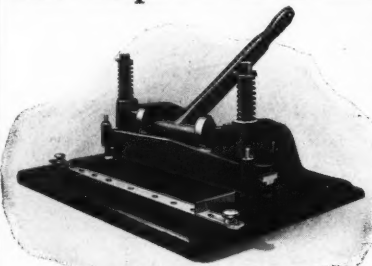
COMMENCEMENT PROGRAMS AND INVITATIONS

Our largest and most complete line of COMMENCEMENT SAMPLES is now ready. If you have not sent for it DO IT NOW; it will assist you in securing the order from your local schools.

Makers of Embossed Commercial Stationery, Wedding Invitations, Announcements, Business and Visiting Cards, Fancy Stationery, Menu and Party Cards, Dance Programs.

A. STAUDER & CO., Trade Engravers and Stationers
231 N. Fifth Avenue, Chicago, Ill.

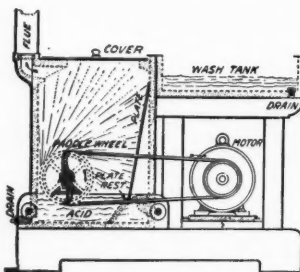
The Rapid Punch and Stabber



Punches holes up to $\frac{3}{8}$ -inch diameter from one to ten inch centers. The price is just right. Workmanship and material the best. The machine you have been looking for.

Ask for Circular.

Commercial Sales & Manufacturing Co.
Oberlin, Ohio



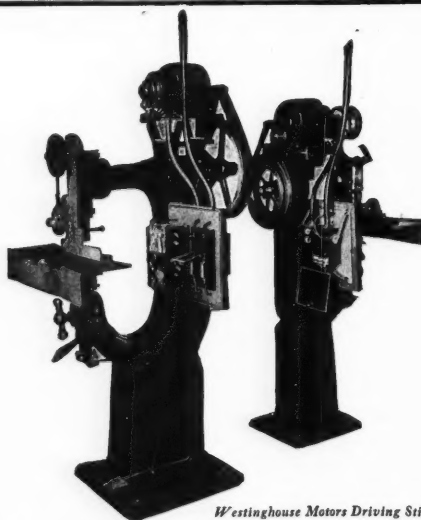
S. H. Horgan

IS SELLING
For the American Agents
Axel Holmstrom
ETCHING MACHINES

"The greatest improvement that has come

into the photo-engraving business since the introduction of half-tones."

Ask him or write him about it at The Inland Printer Office, Chicago, or Room 1729, Tribune Bldg., New York.



Westinghouse Motors Driving Stitichers

With every machine in the printing shop individually driven by a Westinghouse Motor

there is no waste of power, as is the case when driving a large amount of shafting and a large number of machines that are doing no work. With individual drive when a machine is not working it is not running, and when working consumes only the power sufficient to run it. Furthermore, you can place your machines exactly where wanted. We make motors specially adapted to printing machinery, and can tell you just how to apply them.

Send for Circulars 1068 and 1118

Westinghouse Electric & Mfg. Co.
Pittsburg, Pa.



STUDENT AND MASTER

THE AMERICAN PRINTER is read with avidity by students of good printing, ambitious journeymen, enterprising proprietors, men and women who are interested in learning more about good printing and how to produce it. The masters of the printing business treasure every number. The men who have achieved distinct supremacy in every branch of the printing and allied trades and are looked up to as authorities, write us that they would not be without this magazine for many times its price.

THE AMERICAN PRINTER

teaches by precept and example. Ten or more departments on practical features of printing and its fellow arts are regularly conducted by experts. Hundreds of specimens of printing, photo-engraving and photogravure are shown in its pages every year. Subscribers are urged to send in their own work for reproduction and criticism.

Being the organ of the employing element in the printing business, THE AMERICAN PRINTER is a most valuable advertising medium for firms making and handling printer's supplies, of any description.

Advertisers declare that it pays them better than any other publication.

Write us for rate card. You will find the cost of advertising in THE AMERICAN PRINTER remarkably low when compared with results secured from its use. Send 20c for sample copy, or better yet, send \$2 for a year's subscription; foreign \$3.

OSWALD PUBLISHING CO.
31 CITY HALL PLACE
NEW YORK CITY

Wanner Machinery Co.

A. F. WANNER, Proprietor

Printers' and Binders' Machinery

AUTOMATIC MACHINES	Falcon		
JOBBER'S	Golding Chandler & Price	Challenge Gally Universal	
CUTTERS	Diamond Chandler & Price	Advance Reliance	
STITCHERS AND PUNCHES	Monitor	Southworth	
PERFORATORS	National	Monitor	Burton
PROOF PRESSES	Shniedewend Vandercook	Challenge Potter	
BLOCKS	Rouse Wilson	Wesol Challenge	Meisel
MOTORS	Crocker-Wheeler	Kimble	
FOLDERS	Mentges Brown	Anderson Hall Job	
WOOD GOODS WOOD TYPE	Hamilton Composing-room Furniture		
CYLINDERS	Swink Diamond	Stonemetz Rebuilt	
VIBRATOR	Allen Job Press Vibrator		

215-223 W. Congress St., near Fifth Ave. CHICAGO, ILL.

Printers Can Meet Competition and Make Money

if they will equip their plants with special machinery capable of "quantity-runs" and "quality-work." Printers who make money in *specialty* printing are those who equip their plants with machinery for that purpose. No printer can compete with the "big fellows" and use an ordinary press.

Tell Us Your Printing Troubles

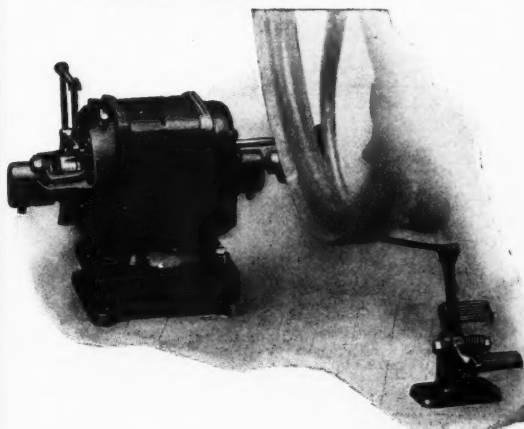
the kind of specialty printing you are interested in producing. One of our adjustable Automatic Presses may do your work in one operation. We build presses to suit any requirements.

Meisel Press & Mfg. Company

Factory, 944 to 948 Dorchester Avenue
BOSTON, MASSACHUSETTS

Again We Say It:

"Kimble-ize Your Shop"—
and PARALYZE Your
Power Bill



"Kimble" Printing Press Motors

Are the only variable speed A. C. Motors in the world that require no such hungry "juice-eaters" as resistance coils or other contrivances.

"A Touch of the Toe to Go Fast or Slow"

Stop or reverse—all with one lever and all without wasting a cent's worth of power.

KIMBLE A. C., VARIABLE SPEED, REVERSIBLE MOTORS cut off or reduce the current BEFORE it is metered, not afterward.

They deliver MORE POWER for LESS MONEY than is possible with the best of ordinary motors, and they give you a degree of *efficiency* from *alternating* current that is supposed to belong only to direct current.

THE RIGHT MOTOR FOR EACH MACHINE:

Variable speed, *single phase*, A. C., friction drive, $\frac{1}{4}$ h. p. to $\frac{1}{2}$ h. p. for jobbers.

Same type, belt drive, $\frac{1}{4}$ h. p. to 2 h. p. for extra large jobbers or ponies.

Variable or constant speed, *polyphase*, A. C., up to 10 h. p. for cylinder presses, cutters, folders, linotypes, stitchers, etc.

All made specially for the printer and all
GUARANTEED FOR TWO YEARS

Send for our proposition.

We take all the risk; but we *KNOW*

Kimble Electric Co.

1125 Washington Blvd.

Chicago

No. 4 Box Machine

This new model, like all
"Perfection" Stitchers,
is Simple, Strong,
Durable

BUILT IN TWO
SIZES AND THREE
STYLES

MANUFACTURED BY
**The J. L. Morrison
Company**

534 So. Dearborn St.
Chicago

New York Toronto
London



Every Printer should have our Free Samples of COMMENCEMENT Programs, Invitations, Diplomas, Class Pins For 1911

The Samples are now ready for distribution and will be sent PREPAID FREE upon request. These samples will enable you to secure the orders from the GRADUATING CLASSES of the high schools, etc.

Send your request to-day, even though you do not need the Samples until a later date, and we will reserve a set for you.

CALENDARS THAT SELL FOR Advertising Purposes

Here is the opportunity you are looking for. It will increase your earnings. Your *Advertising Merchant* will buy if you show him *our* samples, because they are carefully designed for *advertising purposes*. NOW is the time to solicit Calendar business. Write for our *Proposition* if interested.



154 LAKE STREET

CHICAGO, ILL.

Calendars for 1912

Now Is the Time to Take Orders



There is a large field and a good profit, but has been overlooked by most printers.

Why let strangers come in your home town and get the cream, right in your own line.

We supply you with the samples and you sell direct to your regular customers.

Put in our line NOW.

Fans and Post Cards too.

National Colortype Co.
Cincinnati, Ohio

Always to the Front

Careful investigation will convince any printer that "PEERLESS MOTORS" are the best adapted for all makes and sizes of printing presses.



They Give Permanent Satisfaction

and insure the printer a larger output per day at the lowest cost. Printers who know proclaim "PEERLESS MOTORS" absolutely dependable—filling all requirements. Built for service and give it.

On ANY POWER PROBLEM write:

The Peerless Electric Co.

Factory and General Office: Warren, Ohio

Sales Agencies:

CHICAGO, 46 Van Buren Street NEW YORK, 43 West 27th Street
And All Principal Cities

F	<p>If its ENGRAVED or EMBOSSED "WE DO IT"</p> <p>TELEPHONES RANDOLPH 805-806</p>	F
F	 <p>WM. FREUND & SONS</p>	F
<p>WEDDING INVITATIONS · BOOK PLATES MONOGRAM STATIONERY · CARDS · MENUS DANCE PROGRAMS · CLUB INVITATIONS BUSINESS STATIONERY · ETC. </p> <p>STEEL AND COPPER PLATE ENGRAVERS AND PRINTERS STEEL DIE EMBOSERS 16 TO 20 E. RANDOLPH ST., CHICAGO</p>		

HOW about that 25, 50 or 100 thousand order of factory-printed envelopes that you have heretofore been unable to land?

Let us quote you on these inquiries. We have facilities to assist you in getting this business.

WRITE TO-DAY TO THE

Western States Envelope Co.

MANUFACTURERS OF SURE-STICK ENVELOPES FOR
PRINTERS AND LITHOGRAPHERS

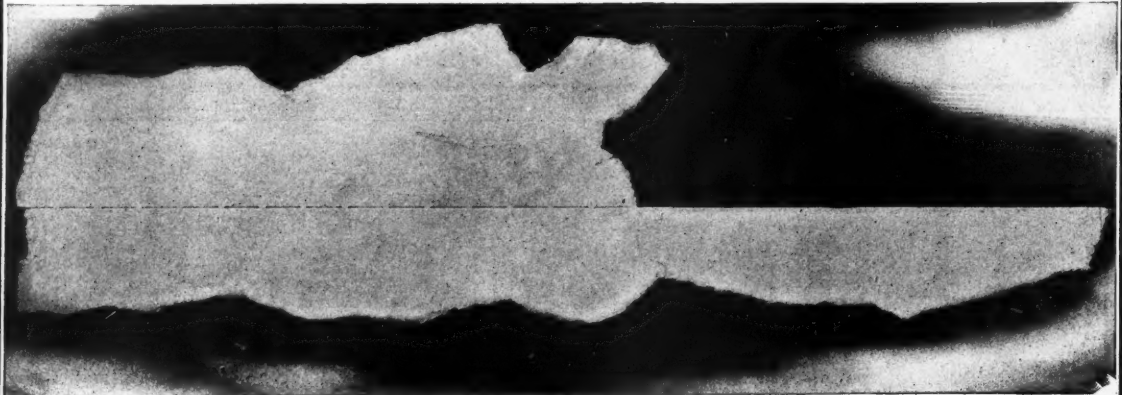
311-313 East Water Street

Milwaukee, Wisconsin

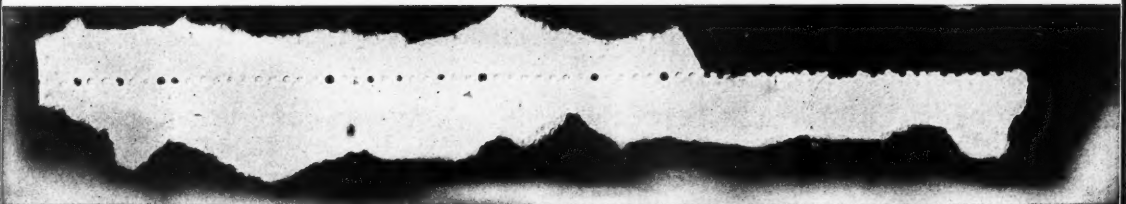
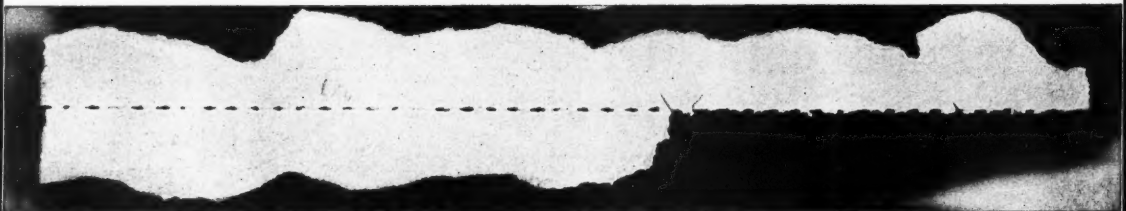
CHICAGO ROLLER CO.
MANUFACTURERS OF
PRINTERS' ROLLERS
618-620 SHERMAN ST., CHICAGO, ILL.

Does the Character of Your Work Please Your Customers?

On this page are reproduced half-tone engravings made from actual exhibits of original perforations—each illustration representing magnified views, bringing out the superiority of the "NATIONAL" perforation over that done on other perforating machines that claim to be just as good.



Note the smooth, perfect perforations as executed by the "NATIONAL"



Then note the irregular and imperfect perforations as produced by other machines

These self-evident exhibitions can not be questioned—therefore how can you, Mr. Printer, produce satisfactory perforating work and hope to command the respect and continued patronage of your customers? By installing a "NATIONAL," of course. It will not cost you any more to buy a "NATIONAL." In fact, it will cost you less if your work is adaptable to a smaller-sized machine, as they are made in four sizes—20, 24, 28 and 30 inch, taking stock up to the full width. Being equipped with a crimping, scoring and slitting attachment you have several machines occupying the floor space of only one.

NO BURR

NO BULGE

NO RAGGED EDGES

National Printing Machinery Co., Inc.
Athol, Mass.

60 **FAST BLACK**
O.N.T.

Wake Up! Mr. Printer, and Specialize

**You can get plenty of
this class of work and
a New Era Press to
do it with**

The New Era Press

does this work all at
one operation and at
high speed from flat
forms

THE REGINA CO.

HENRY DROUET, Sales Agent

1 Madison Ave., New York

After May 15th, will be located at 217 Marbridge Building,
Broadway and 34th Street, New York City

TAGS

EXTRA
QUALITY
OIL



**SOLD ONLY BY
SINGER SEWING
MACHINE
CO.
STORES
EVERYWHERE**

101704

101704

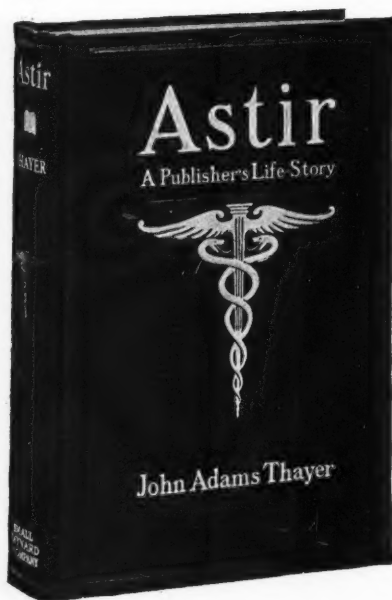
5	35
10	40
15	45
20	50
25	55
30	60

SYSPATMAY15 1990

RACE.		SEX.		KIND.	
WHITE.		FEMALE.		20-Yr. END.	
AGE.		PREM.		AMOUNT.	
9		10		100	
YEAR.	AGE.	PREM.	AMOUNT.	YEAR.	AGE.
80	0	0	0	80	0
90	1	10	1	90	1
00	2	20	2	00	2
10	3	30	3	10	3
20	4	40	4	20	4
30	5	50	5	30	5
40	6	60	6	40	6
50	7	70	7	50	7
60	8	80	8	60	8
70	9	90	9	70	9



This Book Sent Free for Two New Subscriptions to *The Graphic Arts*



EVERY man who has worked his way up in the printing business will be interested in "ASTIR," by John Adams Thayer. This book is the life story of a man who began work at the case. The chapter headings tell the story of his experiences.

Chapter	CONTENTS	Page
1	A Publisher at Thirteen	1
2	A Union Printer	19
3	Typefounding before the Trust	39
4	On the Road from Texas to Maine	55
5	A Type Expert in Philadelphia	77
6	Advertising Manager of "The Ladies' Home Journal"	97
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12	Publishing "Everybody's"	223
13	The Discovery of Tom Lawson	247
14	Divorced—with Alimony	271

OUR OFFER—Send \$5.00 for two yearly subscriptions, at \$2.50 each, to THE GRAPHIC ARTS, and we will send a copy of "Astir" free. For a single subscription to THE GRAPHIC ARTS at \$2.50 and \$1.00 additional—\$3.50 sent at one time—we will send you a copy of "Astir." Send in your order to-day.

NATIONAL ARTS PUBLISHING CO.
200 Summer Street, Boston, Massachusetts

You have an unusual opportunity to reach the Office Appliance Dealer, Retail Stationer, and Purchasing Agent, through only ONE medium—the

Inland Stationer Business Equipment Journal

- ¶ An examination of the magazine itself shows you why.
- ¶ The Office Appliance Dealer and the Retail Stationer subscribe for it because it handles the selling end of their lines in a business-like manner. Every issue contains articles of sales plans of real practical value.
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- ¶ You can reach all three with one advertisement and at one price by using only INLAND STATIONER—BUSINESS EQUIPMENT JOURNAL. Let us send you some important facts.

Inland Stationer Business Equipment Journal

624-632 Sherman Street
Chicago

12 COMPOSING RULES AND LEATHER CASE FREE

(Retail Price \$1.50)

VALUABLE TO EVERY PRINTER

With every new yearly paid-in-advance subscription to the NATIONAL PRINTER-JOURNALIST we are giving away one of these pocket rule cases, containing twelve steel composing rules.



The case is made of strong brown leather, with patent clasps, and contains twelve fine rules of the following sizes—10, 12, 13, 14, 15, 16, 18, 21, 24, 26½, 28 and 30 ems.

If you want to accept this offer, write at once, enclosing \$2.00.

The NATIONAL PRINTER-JOURNALIST is now in its 24th year. One subscriber says, "Every printer and publisher with Brains Should Take It." That means YOU.

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4618 W. Ravenswood Park
CHICAGO

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*helps the accom-
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Made in 7 Distinct Colors
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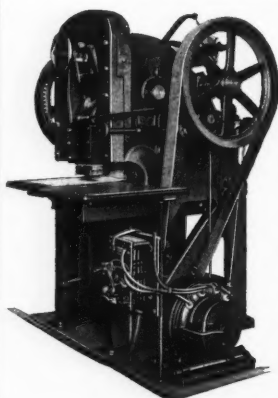
If your jobber can not supply you, a note to us on your letter-head brings samples and name of nearest distributing agent.

Tokyo Bond Department

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1325 Lagonda Avenue, Springfield, Ohio

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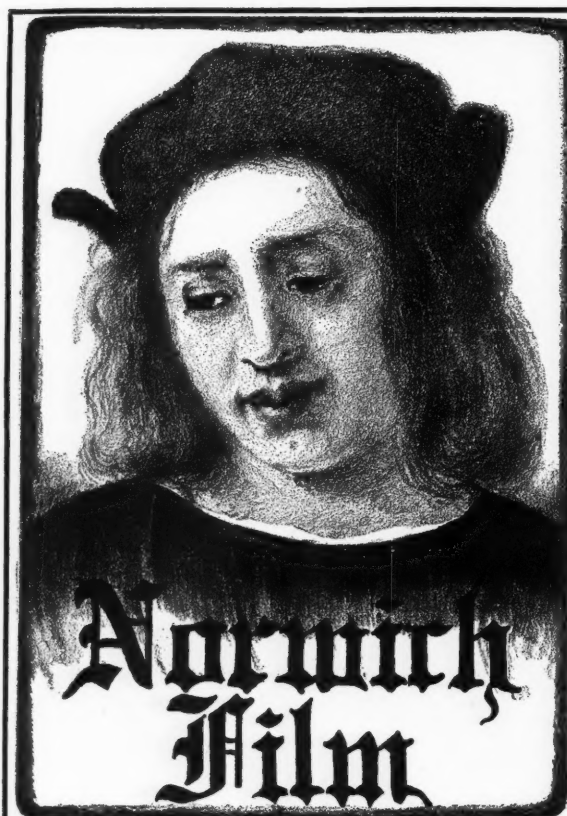
NEW YORK, 145 Chambers Street; PHILADELPHIA, 1109 Arch Street; CHICAGO, 320 Monadnock Block; BOSTON, 176 Federal Street; CLEVELAND, 1408 W. Third Street, N. W.; NEW ORLEANS, 312 Carondelet Street; ST. LOUIS, 1120 Pine Street; KANSAS CITY, 930 Wyandotte Street.

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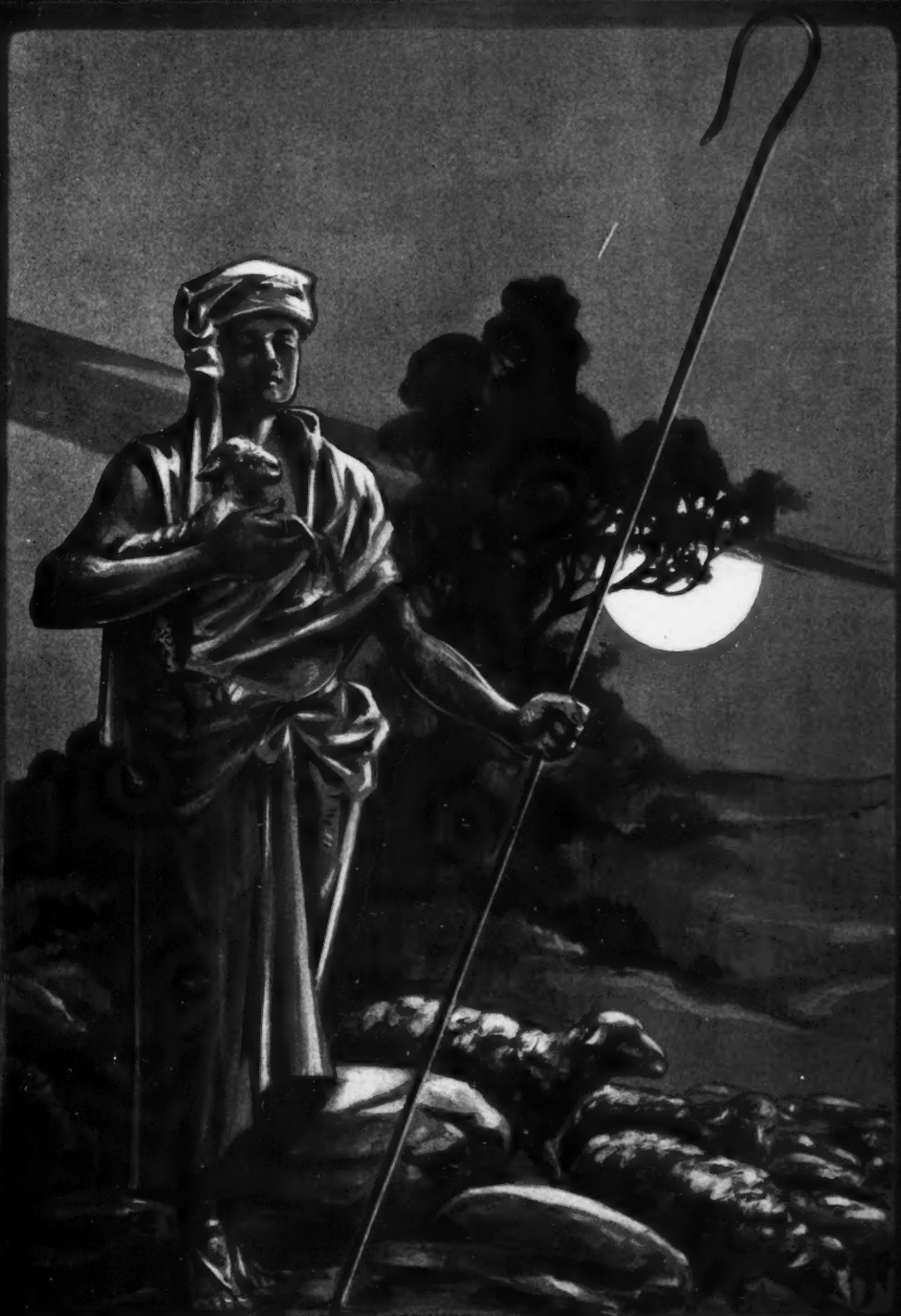
As for results—note the illustration in this ad. You should know more about this process.

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Norwich, Conn.



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 ENGRAVING DEPARTMENT
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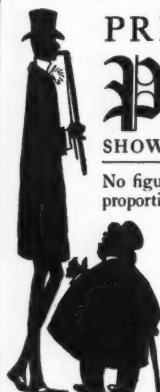
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the absolute necessity of using the very best quality of paper to produce a thoroughly satisfactory job. The printer can not execute good work on cheap or flimsy bond paper, nor can he satisfy his customers with such quality.

Marquette Bond

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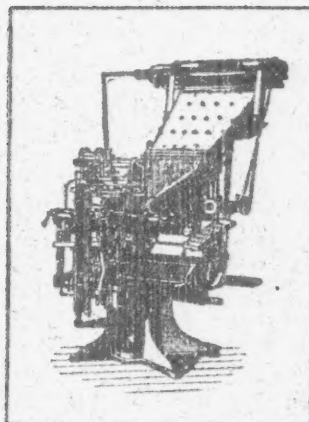
Swigart Paper Company

653-655 South Fifth Avenue, Chicago, Ill.

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Eagle Printing Ink Co. 295	National Printing Machinery Co. 310	Williams Bros. Co. 292
Electrical Testing Laboratories. 291	National Steel & Copper Plate Co. 292	Wing, Chauncey 297
Fliott Co. 302	Norwich Film 316	Wire Loop Mfg. Co. 291

2,000 Printing Offices



in the United States and Canada, each
operating more than one

or a gross total of some **11,000** machines,
have each given us one or more repeat
orders after the first machines were in-
stalled. If repeat orders are what count,
then this is overwhelming evidence that

The Linotype Way Is the Only Way!

¶ There are also 3,000 offices each
operating a single Linotype in the United
States and Canada.

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

CHICAGO: 1100 S. Wabash Ave.

SAN FRANCISCO: 638-646 Sacramento St.

NEW ORLEANS: 332 Camp St.

MELBOURNE
SYDNEY, N. S. W.
WELLINGTON, N. Z.
MEXICO CITY, MEX.

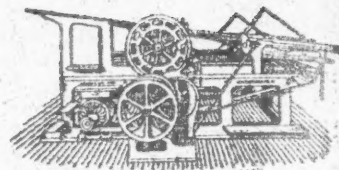
Parsons Trading Co.

TORONTO—Canadian Linotype, Ltd.,
35 Lombard Street
STOCKHOLM—Akt.-Bol. Gumaelius & Komp.
ST. PETERSBURG—Leopold Heller
COPENHAGEN—Lange & Raaschou

BUENOS AIRES—Hoffmann & Stocker
RIO JANEIRO—Emile Lambert
HAVANA—Francisco Arredondo
TOKIO—Teijiro Kurosawa

The Miehle

The following is a list of
Miehle Presses
shipped during the month of
March . . . 1911



THIS LIST SHOWS THE CONTINUED DEMAND FOR MIEHLE PRESSES.

MacGregor-Cutler Printing Co.	Pittsburg, Pa.	1	Reynard Press	San Francisco, Cal.	1
Previously purchased one Miehle.			Birmingham Publishing Co.	Birmingham, Ala.	1
National Colortype Co.	Portland, Ore.	1	Previously purchased two Miehles.		
Hilton, Hart & Koehn Co.	Detroit, Mich.	1	The American Envelope Co.	West Carrollton, Ohio	1
Previously purchased one Miehle.			Previously purchased three Miehles.		
A. Marchal	Paris, France	1	Kalamazoo Stationery Co.	Kalamazoo, Mich.	1
Previously purchased five Miehles.			Previously purchased four Miehles.		
The National Printing & Publishing Co.	Chicago, Ill.	1	The Armstrong Press Co.	Cincinnati, Ohio	1
Previously purchased two Miehles.			Houghton-Mifflin Co.	Cambridge, Mass.	1
Gumaelius & Komp.	Stockholm, Sweden	3	Previously purchased three Miehles.		
Previously purchased forty-six Miehles.			Boyer-Schrack Company	Portland, Ore.	1
Western Newspaper Union	New York City	6	Marvin-Hughes Co.	Lowell, Mass.	1
Previously purchased for this and other Branches eighty-three Miehles.			Previously purchased one Miehle.		
M. M. Plimpton & Co.	Norwood, Mass.	1	The Moore Print Shop	Toronto, Ont.	1
Previously purchased seventeen Miehles.			Previously purchased one Miehle.		
William N. Jennings	New York City	3	M. Rotellini	Rome, Italy	1
Previously purchased two Miehles.			Binner-Wells Co.	Chicago, Ill.	3
E. J. Schuster Printing Co.	St. Louis, Mo.	1	Previously purchased eight Miehles.		
Catholic Publication Society	Little Rock, Ark.	2	The DeVinne Press	New York City	1
Verne E. Joy	Centralia, Ill.	1	Previously purchased twenty-one Miehles.		
New Amstel Magazine Co.	Wilmington, Del.	1	The Lowe-Martin Co.	Ottawa, Ont.	1
Previously purchased one Miehle.			Previously purchased one Miehle.		
Sherrerd Brothers	Philadelphia, Pa.	1	Winship Co.	Chicago, Ill.	1
Van Horn Press	New York City	1	American Type Founders Co.	Portland, Ore.	1
Previously purchased three Miehles.			Co-Operative Press	Indianapolis, Ind.	1
Chas. S. Murray	Toronto, Ont.	1	F. O. Peterson & Sons	Aurora, Ill.	1
E. G. McLean	Toronto, Ont.	1	The Caslon Press	Chicago, Ill.	2
Previously purchased seven Miehles.			Previously purchased three Miehles.		
Landers, Frary & Clark	New Britain, Conn.	1	Baltimore & Ohio B. R. Co.	Baltimore, Md.	1
Previously purchased one Miehle.			Previously purchased three Miehles.		
Began Printing House	Chicago, Ill.	1	Publishers Printing Co.	New York City	2
Previously purchased eighteen Miehles.			Previously purchased eighteen Miehles.		
A. W. Hyatt Stationery Mfg. Co.	New Orleans, La.	1	The A. H. Wyers Printing Co.	St. Louis, Mo.	1
American Insurance Co.	Newark, N. J.	1	Previously purchased one Miehle.		
The Unique Press	Chicago, Ill.	2	Biddle & Wunderle Co.	Chicago, Ill.	1
Previously purchased two Miehles.			The Hobson Printing Co.	Easton, Pa.	1
Crane & Company	Topeka, Kan.	1	Alexander Anderson	Toronto, Ont.	1
Previously purchased one Miehle.			The Daily News	Chatham, Ont.	1
John Macfarlane & Co.	Lynn, Mass.	1	Previously purchased one Miehle.		
J. W. Clement Co.	Buffalo, N. Y.	1	Burt-Haywood Co.	La Fayette, Ind.	1
Previously purchased twelve Miehles.			E. E. Andrews Printing Co.	Rochester, N. Y.	3
Schwab Printing Co.	Portland, Ore.	1	Previously purchased nine Miehles.		
Previously purchased one Miehle.			Hendricks Brothers	Logansport, Ind.	1
The Schilling Press	New York City	1	Davis Printing Works	Chicago, Ill.	1
The American Label Mfg. Co.	Baltimore, Md.	1	American Issue Publishing Co.	Westerville, Ohio	1
Previously purchased eight Miehles.			Previously purchased three Miehles.		
Government Printing Bureau	Victoria, B. C.	1	The Desbarats Printing Co.	Montreal, Que.	1
Previously purchased three Miehles.			Previously purchased three Miehles.		
Revis-Church Press	Bloomfield, N. J.	1	A. H. Anderson Printing Co.	Streator, Ill.	1
Previously purchased for this and other Branches eleven Miehles.			Richmond Press	Richmond, Va.	2
Rees Publishing Co.	Huntington, Ind.	1	Previously purchased one Miehle.		
Maryland Color Printing Co.	Baltimore, Md.	1	Ward & Shaw	Cleveland, Ohio	1
Previously purchased twenty-five Miehles.			Previously purchased five Miehles.		
Southern Christian Advocate	Spartanburg, S. C.	1	The Douglas Co.	Edmonton, Alberta	1
			Fred Klein Co.	Chicago, Ill.	1
			Previously purchased three Miehles.		

Shipments for March, 1911, **85** Miehle Presses

For Prices, Terms and Other Particulars, address

The Miehle Printing Press & Mfg. Co.

Factory, COR. FOURTEENTH AND ROBEY STREETS
(South Side Office, 326 S. Dearborn Street)

CHICAGO, ILL., U. S. A.

New York Office, 38 Park Row. Philadelphia Office, Commonwealth Bldg. Boston Office, 164 Federal Street.
San Francisco Office, 401 Williams Bldg., 693 Mission St. Dallas Office, 411 Juanita Building.
6 Grunewaldstrasse, Steglitz-Berlin, Germany. 179 Rue de Paris, Charenton, Paris.